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# MUSICAL COURIER

## CAMPANINI AS A DISCOVERER OF TALENT

He Unearths Two New American Artists of Exceptional Promise—Chicago Opera to Have World Première of Fevrier's "Gismonda"

"Un naso come un cane di caccia"—a nose like a hunting dog—that's what Cleofonte Campanini has when it comes to discovering new voices. The General Director of the Chicago Opera Association is not one of those who waits to have operatic candidates brought to him. On the contrary, waking or sleeping, he is always on the alert to discover some new surprise for the operatic world and he does not hesitate to support his own judgment by prompt action. All this is aint two new American singers who are to appear with the Chicago Opera Association and in whom the famous maestro has so much confidence that both are to debut in leading roles. American singers in the Chicago Opera organization are nothing new. Campanini has never been without a large quota of them, and for several seasons gave Wagner in English with all-American casts. But the discovery of the two young artists who are to sing principal roles with him this season makes a most interesting story.

### In the Next Room

One day last year Campanini went to call upon friends in a New York hotel. While he was engaged in conversation, somebody in a neighboring room began to sing. Campanini stopped talking and pricked up his ears.

"Che bella voce!" he exclaimed. "To whom does it belong?" His friends investigated and discovered that the fortunate possessor was Dorothy Jardon, a head-liner in vaudeville, known all over the country. "But," said the General Director, "what do I care whether or not she has sung in vaudeville if she has a voice like that?" So he asked Miss Jardon to call and sing for him. She did so, and his first judgment as to the exceptional quality of her big dramatic soprano voice was confirmed on the second hearing.

"I suppose," said he, "that you are earning a great deal of money in vaudeville, but with a voice like that, you belong in grand opera."

"Is that your judgment?" queried Miss Jardon.

"Absolutely," replied the maestro.

"Then," answered the young lady with prompt decision, "I will gladly give up what I am doing now to prepare for opera." And she did. After several months with a New York teacher and operatic coach she sang again for Campanini, and within a few days a long-term contract was signed.

"Yes," said Campanini to a MUSICAL COURIER representative one day this week, "it was a great pleasure to me to realize that I had not misjudged the young artist. It is seldom that I venture upon prophecy, but I venture to predict a splendid operatic future for her. She seems to have all the qualities one could desire—a fine voice, splendid vocal ability, excellent stage presence and an abundance of temperament. You can judge of my faith in her when I tell you that I have selected the title role of 'Fedora' for her debut."

So that is the story of one young American singer who has found her opportunity; and here is another story, with even more interesting features:

### He Pulled the Curtains

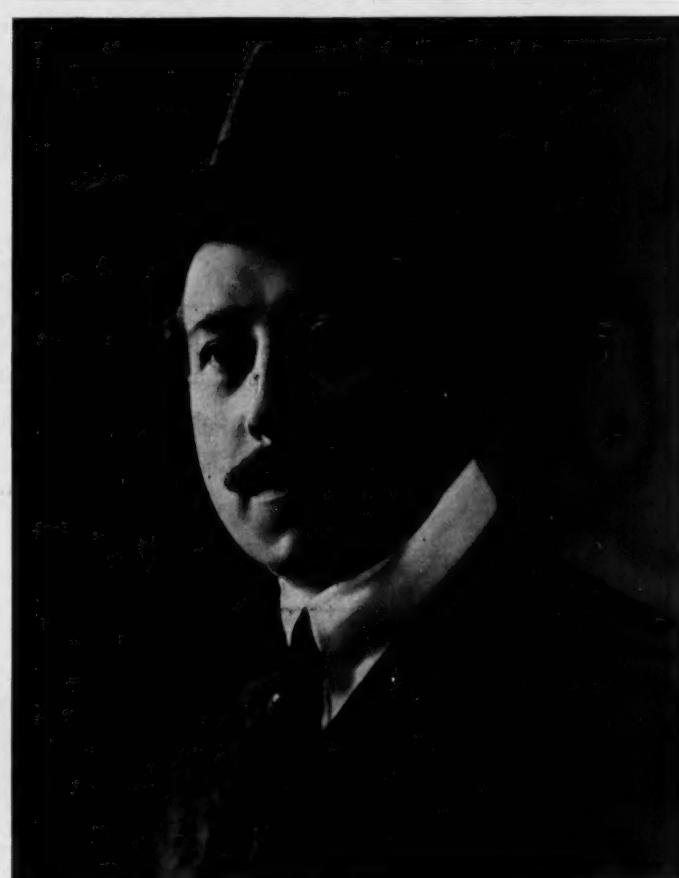
On the stage of the Auditorium in Chicago there are always two men in livery who attend to the rise and fall of the great curtain. Campanini, going regularly upon the stage to make sure that all was in readiness for a performance, noticed that one of them, waiting for the curtain to rise, was often humming or singing to himself bits from the evening's opera. So one evening the maestro turned to the young man and said, "You sing?"

The young man admitted that he did. He had studied for some time, he said, with a Chicago master, but, disengaged with his apparent lack of progress, discontinued the lessons. He was imbued, however, with a great passion for opera, and had sought the position of curtain attendant merely that he might have every opportunity night after night to listen to it from the most advantageous position. It may be mentioned incidentally that the young man is by no means poor, his father being a well-to-do merchant. He had sought the stage work purely and simply on account of his love of music. Campanini was struck with the story and with the prepossessing appearance and manners of the young man. At the maestro's request, he came the very next day to sing for the General Director, who was happy to find him the possessor of a fine tenor voice. Campanini asked him to resume his study, sending him to work with Mme. Arimondi, wife of the veteran basso, Vittorio Arimondi, an

operatic coach and vocal teacher of many years' experience; and, as in the case of Miss Jardon, after a few months of diligent practice—incidentally still tending the curtain in the evening—he was awarded a contract with the Chicago Opera Association. His name is Henry Rogerison and this is the first announcement of the engagement of the young and unknown American tenor for leading roles with one of the country's great operatic organizations. His debut will be in support of Mme. Galli-Curci in the principal tenor role of "Linda di Chamounix," from which fact Campanini's confidence in his second new discovery for the coming season may be judged.

But to turn from the romance of opera for a moment to consider some plain facts.

Aside from the extremely important announcement of the engagement of Giorgio Polacco as conductor for the



GIORGIO POLACCO,

Whose engagement as conductor of the Chicago Opera Association—an artistic event of genuine interest to American opera goers—is announced by General Director Cleofonte Campanini of that organization. The engagement is the result of protracted negotiations, arising through the difficulty incidental to rearranging previous contracts already signed by Mr. Polacco. The accomplished Italian maestro needs no introduction to American audiences who are familiar with his work for several years as leading Italian conductor of the Metropolitan Opera Company. He has conducted in practically all the leading opera houses in Europe, among his engagements being one of several seasons at Covent Garden, London.

Chicago Opera Association—referred to elsewhere on this page and in the editorial columns—Campanini during the past week made known the name of the first of the novelties which he has promised for the coming season. The others, by the way, will be announced very soon, perhaps in time for next week's MUSICAL COURIER. The first announcement, however, is of prime importance. The Chicago Opera Association will have the honor of presenting during the coming season the world première of "Gismonda," a new work by Henry Fevrier, composer of "Monna Vanna" and one of the most eminent musicians of France.

Recognizing the splendid work performed by the gen-  
(Continued on page 12.)

## PIERRE MONTEUX TO BEGIN BOSTON SYMPHONY SEASON

Just as this issue goes to press, it is learned that the trustees of the Boston Symphony Orchestra, Inc., finding themselves still without a conductor with the beginning of the season so near, have invited Pierre Monteux, conductor of the Metropolitan Opera Company, to direct the first three weeks of the season. As this will not interfere with the plans for the Metropolitan season, it is expected that the opera management will grant him the necessary leave of absence. A full explanation of the peculiar Boston conductorship situation will be found in the article "Boston Seeking" in the editorial section of this issue.

## CHILEAN OPERA SEASON INAUGURATED AT SANTIAGO

Enthusiastic Welcome for Meta Reddish, American Soprano—Official Season Under Salvati Management a Success

Santiago de Chile, August 27, 1918.

The official opera season at the Teatro Municipal was inaugurated on the evening of August 20 with "Samson et Dalila." The protagonists were the mezzo-soprano Fanny Anita and the tenor Maestri, the latter coming from recent successes at the Colon of Buenos Ayres. The opera was finely mounted, and the magnificent performance of the principals, chorus and orchestra enthused a brilliant audience. Subsequent performances were "I

Puritan," which served for the season's first appearance of the American coloratura, Meta Reddish; the tenor, Nadal, and the baritone, Montesanto; "Manon," of Massenet, with Carmen Melis and the tenor, Navia; "Rigoletto," with Meta Reddish, Nadal and the baritone, Danise; and "Carmen" with Fanny Anita and Maestri.

One of the features of the season's prospectus was the return, after an absence of four years, of Meta Reddish, whom Chileans hold very dear to their hearts. The theatre was sold out several days in advance of the soprano's initial appearance. The fact that she had braved a trying and dangerous voyage from New York to accept this engagement kindled the Santiago public to the highest pitch of enthusiasm. As she appeared upon the stage the house fairly arose to her and she received a wonderful demonstration of the esteem in which South Americans hold her. The young artist was in splendid vocal condition and gave a superb rendition of her difficult role. She evoked an ovation by her coloratura precision in the famous polonaise and was obliged to repeat this number. "Qui la voce" was rendered with great pathos and lovely vocal quality, and the brilliant finale brought the singer some fifteen curtain calls. Miss Reddish's appearance in "Rigoletto," a few evenings later, was even a greater triumph. Next week she will be heard in "Lakmé" and "Lucia di Lammermoor."

Other artists who have been received with marked favor are Carmen Melis, who proved a delightful Manon; Navia, the silver voiced Chilean tenor; the baritones Montesanto, Danise and Parvis; and the Chicago Opera tenor, Nadal. Mme. Anita was a wonderful Carmen. A Mexican by birth, this artist's dark beauty and impassioned temperament especially fit her for the role. In Padovani, the management has secured one of the best of the younger Italian directors. He holds his forces in absolute command, and very finished performances result. The company is under the able business direction of Salvati, a nephew of the once celebrated diva, Adelina Padovani. For many years Salvati has been the Chilean representative of Walter Mocchi, and has always been considered a young man of exceptional managerial ability. Upon Mocchi's recent retirement, the Chilean Government placed the Municipal Opera in the hands of Salvati. He has succeeded in recruiting a finely balanced company this year notwithstanding difficulties which at first appeared almost unsurmountable, and he is to be congratulated. The public has come to his support with a very heavy subscription, and with the Government behind him, Salvati's success as general manager seems assured.

P. K.

## BERKSHIRE FESTIVAL OPENS

(By Telegram.)

Pittsfield, Mass., September 16.

There was a most enthusiastic greeting for Mrs. Frederick S. Coolidge as she appeared this afternoon upon the platform of the new temple of music which she has erected on South Mountain and took her place at the piano to lead the audience, which filled every seat, in "The Star Spangled Banner." The opening program of the three days' festival of chamber music, played by the Berkshire Quartet, included the Beethoven E flat quartet, op. 127; quintet for piano and strings by Ludwig Thuille, with Mrs. Coolidge at the piano, and the new quartet in C minor by Alois Reisser, of New York, which was selected as the second best out of the eighty-two manuscripts submitted in the Berkshire quartet competition. The new quartet proved to be of excellent workmanship and imbued with much charm. It was splendidly played by the quartet, as were all the works on the program, and the composer was called upon repeatedly to acknowledge the plaudits. The audience included a great many of the cottagers from the entire Berkshire section and many musicians of national prominence, among them Mr. and Mrs. Franz Kneisel, Efrem Zimbalist, Fred A. Stock, Adolfo Betti, Ossip Gabrilowitsch, Mr. and Mrs. Kreisler and Louise Homer. K.

## MUSICAL COURIER

September 19, 1918

### ATLANTA MUSIC SEASON PROMISING

**Manager McGuirk Announces Big All Star Series—Civic Concert Series and Series Intime Also Offer Important Events—Metropolitan Opera Season May Be Resumed**

That Atlanta in war time is still hungry for music is indicated in the advance reservations listed by Dan A. McGuirk, who has risen to prominence in the last two years as the most optimistic and venturesome of Georgia's concert managers.

"I feel absolutely assured that the All Star Series will be a financial success this year," said Mr. McGuirk today. "I have never seen anything like the interest that has been shown in this series so far in advance. I have received letters and telegrams, from points scattered over a radius of a hundred miles, from music lovers who evidently purpose making six separate visits to Atlanta to hear these artists, and those who have made reservations include every class in the city, from the wealthiest to the humblest."

"I refuse to worry over what the war tax on concerts may be. I have not found that the 10 per cent. tax has affected sales in the slightest degree, and I do not believe a higher tax will affect them. It is my opinion, however, that the average person will pay only so much to the war funds, and those who pay \$5 in amusement taxes subtract that much, perhaps unconsciously, from their gifts to the Red Cross and other funds. But I have heard no protests over the tax on tickets."

Mr. McGuirk this year is presenting certainly the most enticing list of six attractions ever arranged for one concert series in the South. Through arrangements with Charles L. Wagner and the Wolfsohn Bureau, he offers the following season: October 21—Quartet composed of Frances Alda, Giovanni Martinelli, Giuseppe de Luca and Carolina Lazzari, with Gennaro Papi conducting; December 5—John McCormack; December 9—Josef Hofmann; February 17—Jacobs Heifetz; March 28—Alma Gluck; April 28—Amelia Galli-Curci.

Because of the large seating capacity of the Atlanta Auditorium, which holds nearly 7,000 persons, Mr. McGuirk has been enabled to offer this course at from \$4 to \$8 for the season.

#### Civic Series and Series Intime

Besides Mr. McGuirk's course, the Atlanta Music Study Club has had an excellent reservation list for its twin courses—a Civic Concert Series, to be given at the Auditorium, and a Series Intime, to be presented in a smaller hall. The former includes Rosa Raisa, Sascha Jacobsen and Georges Baklanoff, Harold Bauer and Jacques Thibaud, Eugen Ysaye and the Cincinnati Symphony Orchestra, and Ethel Leginska. The smaller series offers Kitty Cheatham, the Letz Quartet, Maggie Teyte, the Trio de Lutece and Arthur Hackett, with John Powell as an added number. The best seats for the two series of ten concerts are selling at \$8.

#### Metropolitan Opera May Return

Whether Atlanta will have her season of Metropolitan Opera next spring has not yet been decided. The directors of the Music Festival Association last May declared against an opera week, and Atlanta was without her annual feast for the first time in eight years. However, there is a growing feeling that if American progress in the war continues, there is every reason for reviving this feature, which has added so much to Atlanta's fame as a musical center. No decision will be made, however, until next March.

D. G.

#### National Music Teachers' Convention

The Hotel Statler, at St. Louis, will be the headquarters and meeting place for the coming Music Teachers' National Association convention, December 30, 31 and January 1. The facilities and arrangements are such that all the meetings can be held in the hotel. Recent additions to the program are an address by Mrs. David Allen Campbell on "New Citizen's Work in Music" and a special paper on "Voice Teaching" by J. C. Wilcox, of Denver. This paper will be a part of the voice conference, which is under the direction of D. A. Clippinger, of Chicago. The program of the public school music section, in charge of

Prof. Karl W. Gehrkens, of Oberlin College, will be concerned with the general topic of "Theory Teaching in the Public Schools." The introduction will be by Osbourne McConathy, of Northwestern University, Evanston, Ill., and John Ross Frampton, of Iowa State Teachers' College, will speak on "A Normal School Harmony Class." Other speakers will be announced later. Full particulars regarding the coming meeting and membership in the association may be had from the secretary, William Benbow, 825 Elmwood avenue, Buffalo, N. Y.

#### McCormack Will Receive

#### No More Manuscript Songs

Charles L. Wagner, manager of John McCormack, has announced that the tenor will in future receive no manuscript songs sent to him. During the past six months Mr. McCormack has received over three thousand manuscripts, and he finds it simply impossible to do any of them justice. He hopes, therefore, that composers with a song will write his manager in advance, when the latter can inform them whether or not to send their manuscript.

#### San Carlo Season Prolonged Here

Just as the MUSICAL COURIER goes to press it is learned that owing to the record success scored by the San Carlo Opera Company at the Shubert Theatre here for the past three weeks, its engagement in the metropolis has been prolonged for another week (September 23 to 30), this change of plan necessitating the cancellation of the Boston appearances at the Boston Opera House, for which there had been a big sale also.

#### Edith Mason With La Scala Opera Company

It has been erroneously reported that Edith Mason will appear this season with the Society of American Singers. This could not be true, as Miss Mason was engaged some time ago to sing leading soprano roles with the La Scala Opera Company, which is to make an extensive tour this season under the joint management of Behymer & Berry and the Ellison-White Bureau.

#### Alma Clayburg Sings Mana-Zucca Song

Alma Clayburg has been having great success with Mana-Zucca's song, "If Flowers Could Speak." She sang it at the New York Stadium and Columbia University concerts this past summer, and will include it on her programs this season. Miss Clayburg will make a tour of two weeks down South and will sing it at the various camps, where she is a great favorite.

#### La Sourdine Ensemble to Play at Columbia

La Sourdine Ensemble, the newly organized trio, which is composed of three of America's finest artists—Alfred Kastner, harpist; Leo Schulz, cellist, and Anton Fager, flutist—has been engaged to give a recital in the concert course of the Columbia University, New York, on March 1, 1919.

#### Modest Altschuler Acts as Interpreter

Modest Altschuler, conductor of the Russian Symphony Orchestra, New York, volunteered his services to act as interpreter for the registration last Thursday, September 12. He worked from 7 a. m. to 9 p. m. without interruption, except twenty minutes which he allowed himself for lunch.

#### Mrs. Baker Accompanies Miura

Mrs. Baker, wife of the Secretary of War, went to the American University Camp, Tuesday evening, September 10, with her guest, Tamaki Miura, the Japanese prima donna. The latter gave a recital at the war camp, accompanied by Mrs. Baker.

#### A David Bispham Announcement

David Bispham, Hotel Royalton, 44 West Forty-fourth street, New York, announces that he will accept talented pupils for instruction in vocal and dramatic art; also operatic and concert repertoire. Concerts and recitals are now booking.

# September 30

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## GUILMANT SCHOOL OPENS OCT. 8

**Berolzheimer Presents Students with Twenty-five Tickets for Paris Orchestra American Debut—Scholarship Competition October 4**

Commissioner Philip Berolzheimer has presented to the Guilmand Organ School, New York, twenty-five seats for the American debut of the Société des Concerts du Conservatoire de Paris, at the Metropolitan Opera House on October 8. For many years the late Alexandre Guilmand was organist of the Société and was succeeded by Joseph Bonnet, who now holds that position.

For several years Commissioner Berolzheimer has provided season tickets for the concerts of the Boston Symphony Orchestra in Carnegie Hall. These have been contested for by the students of the Guilmand School, and those holding the highest monthly averages been awarded the seats.

The six free scholarships offered annually by Commissioner and Mrs. Berolzheimer to young men and women will be decided this year on October 4, when the examinations will be held. Applications are being received by Dr. Carl from all parts of the country, and the list is a large one. An exception is being made at this time whereby those of sixteen years of age and over will be privileged to compete.

The school reopens for the season October 8.

#### Permanent Conductor for New York Police Band

Edwin Franko Goldman, who assumed temporary charge of the New York Police Band on July 1, has been prevailed upon to become the permanent instructor and conductor of this popular organization. During the two and one-half months that he has been with the band, more than fifty free concerts have been given for the people in various parks, with such success that a movement is now on foot to have the band give concerts during the entire winter season. Such a noticeable improvement in the playing of this organization has been made under Mr. Goldman's direction that the band made every possible effort to secure him permanently. Philip Berolzheimer, the special deputy park commissioner, who has charge of the music in the parks, became so interested in this organization that he made it possible through his public-spiritedness and generosity for the band to engage the services of Mr. Goldman for a term of years. Commissioner Enright has also become interested in the band to such an extent that he is going to grant it the privilege of several regular rehearsals each week. This means that after the first of October the band will be put through an intensive course of serious training, and it is expected that with the services of the new and experienced conductor, a new standard will be set, and that within six months the band will be established on a higher and more artistic plane than ever before.

#### Reed Miller Praised by Composer

When David Stanley Smith's remarkable oratorio, "The Rhapsody of St. Bernard," was given its premiere at the Evanston Festival last June, Reed Miller and Nevada van der Veer created the tenor and contralto roles and won unstinted praise for their finished interpretations. It just so happened that exactly one month later the same work was given at St. Thomas' Church, in New York, where Mr. Miller is soloist, and he sent a copy of the program to the composer, noting the coincidence. To this came the following complimentary reply:

Petersham, Mass., July 7, 1918

I am very glad to receive the program showing the "Rhapsody" tenor solo at St. Thomas'. You certainly made splendid work of your part at Evanston. Not only your beautiful voice, but your intellectual grasp of the music as well, had much to do with the success with which you carried it through. Your wife, too, made a great impression and was perfectly adapted to her part.

It was a pleasure for me to work with you two and to become acquainted with you.

With kindest regards to you and Mrs. Miller, believe me,

Sincerely yours,

(Signed) DAVID STANLEY SMITH.

#### Arthur Shattuck to Play in Memphis

A series of piano recitals recently inaugurated in Memphis for the benefit of teachers and students of music will feature Arthur Shattuck, American pianist, early in February. Mr. Shattuck has added a number of interesting compositions to his repertoire, and his programs for the forthcoming season will offer much of interest and enjoyment to music lovers and students. At his New York recital he will feature the Tschaikowsky sonata in G major, a little known work and one of the most beautiful of the great Russian's writings.

#### Mario Laurenti Sings at Upton

Mario Laurenti, one of the principal baritones of the Metropolitan Opera Company, who scored at two of the Stadium concerts this summer and appeared at a number of big charity concerts, was the principal entertainer at the concert given at Camp Upton on Sunday afternoon, September 15.

Mr. Laurenti, who is going on a short concert tour previous to his opera season, will also devote some time to singing at the various camps and Y. M. C. A. concerts.

#### Whipp Festival Engagements

Hartridge Whipp, baritone, has been engaged to sing the role of Ozias in Chadwick's "Judith" at the Worcester (Mass.) Festival on October 2. From there Mr. Whipp will go to the Maine Festivals, singing on a matinee and evening program (Artists' Night) at Bangor and Portland. Mr. Whipp is to be congratulated upon being engaged for two of the largest festivals in the country in his first season.

## MARCELLA CRAFT REPEATS HER TRIUMPH IN NEW YORK AS MARGUERITE IN "FAUST"



© Apeda, New York.

## MARCELLA CRAFT IN THE ROLE OF MARGUERITE IN "FAUST."

The singer made her season's debut with the San Carlo Opera Company at the Shubert Theatre on Friday evening, September 7, and won the unanimous support of the public and press. Her strong and intelligent impersonation of the role brought forth such tributes in the New York newspapers as: "Her voice has a natural quality well suited to the music, and there is not a phrase which she does not sing with intelligence or purpose. She is an artist in whom the mental and spiritual fibre is uncommonly fine. Her Marguerite has the pathos and the poetry which Gounod admired in the impersonation of Mme. Carvalho." Another read: "Marcella Craft again gave to Gounod's heroine some interesting touches—even some exaggerations—of the modern European stage, and was not the less interesting for that."—"Her impersonation embodied those fine qualities of intelligence and dramatic insight combined with a finely conceived and executed musical appreciation." Still another remarked that her Marguerite was "a sympathetic figure," and in the first act was "neither a prude nor coquette, but her entrance, always a trying scene, had the simplicity, grace and dignity of maidenhood." The accompanying photographs might be called a pictorial story of the opera.

## Late Cadman Activities

Although Charles Wakefield Cadman, the composer, who lives in Los Angeles, did not go to his Colorado cabin this summer, he has not been idle with his pen, and during his sojourn in the city has combined creative work with pleasure. In addition to writing some of the incidental music for the "Light of Asia" production, held at Krotona this spring, he has completed two new piano numbers, entitled "The Minstrel of Kashmiria" and "The Minstrel of Capastrano." Four new songs have been composed and sent to the publishers. These are "Paradox" (words by Robert Davis, editor of the Munsey publications), dedicated to Geraldine Farrar, who sent a telegram saying how delighted she was with the song and that she would sing it; "Time and I," the words by Ella Wheeler Wilcox, who has just sent Mr. Cadman a most interesting letter from the trenches; "I, a Nightingale," the words by Frederick Marston, and "The Doeskin Blanket," the poem by Cecil Fanning, the well known baritone and writer.

Cadman also has made a string quartet arrangement of his intermezzo from the opera "Shanewis" (again retained

in the Metropolitan repertoire for the coming season), and this new version is dedicated to the Zoellner Quartet, who will play it this fall.

Conductor Tandler, of the Los Angeles Orchestra, is to present two Cadman numbers on an early program, and the details will be forthcoming soon.

Mr. Cadman has taken part in a score of war benefit programs since last winter, both in New York and in the West, and will continue to do so unless called in the new draft. He will claim no exemption, but "do his bit" if chosen.

## Mabel Beddoe's Season

Mabel Beddoe, contralto, has returned from a summer vacation of two months, which she, as usual, spent at her home at Muskoka Lake, Canada. Miss Beddoe is just entering her second season under the management of Annie Friedberg, and is already well booked for the coming season. Among the cities where she will be heard are New York, Philadelphia, Albany, Schenectady, Syracuse, Buffalo, Toronto and Chicago, and negotiations are pending now for a tour through the Far West.

## Fourth Children's Twilight Concert

The fourth Children's Twilight Concert, under the auspices of the Y. M. C. A. Song Leaders' Training School, Robert Lawrence, director, was held on Thursday evening, September 12, on the "Green" at Columbia University, New York. A large audience of children of all ages, with a generous sprinkling of adults, was present, and everybody had a most enthusiastic time.

## Rosenblatt and Rosen Start Season Early

Josef Rosenblatt, the cantor tenor, will make an early re-entry into the concert field this season. He will be heard at the New York Hippodrome in a joint recital with Max Rosen on October 6.

## Griselle at Camp Meade

Thomas Griselle, accompanist this past season for Alice Nielsen and Nora Bayes, and for the 1916 Cincinnati May Music Festival, is now in the service at Camp Meade, Maryland.

September 19, 1918

# CROWDED HOUSES EVERY NIGHT GREET SAN CARLO COMPANY

Marcella Craft's Annual Guest Appearances Bring Her Wonted Success—  
Estelle Wentworth a Fine Aida—"Jewels of the Madonna" and  
"Gioconda" Added to Repertoire

### "Carmen," September 9

"Carmen" was repeated by the San Carlo Opera Company on Monday evening at the Shubert Theatre. Queenie Mario again sang Micaela, displaying fine vocal qualities and a commendable grasp of the part. Ferrabini appeared in the name part, in which she was fully at home. Royer sang Escamillo, and Salazar was an excellent Don José. The latter was compelled to repeat his aria in the second act. The opera was attended by a large and enthusiastic audience.

### "Jewels of the Madonna," September 10

September 10 marked a benefit performance of the "Jewels of the Madonna," the proceeds of which were given to the Stage Women's War Relief. A creditable

Amsden; Lola, Stella de Mette; Mama Lucia, Alice Homer; Turiddu, Romeo Boscacci; Alfio, Angelo Antola.

### "La Traviata," September 12

A performance of either "Faust" or "Traviata" given by the San Carlo Opera Company always calls to mind the fact that the leading soprano roles of both operas are, perhaps, considered by the public to be the best vehicles for Marcella Craft's most artistic work, although the singer acquits herself with great credit in anything she undertakes.

Miss Craft made her first appearance this season in "Faust," and "Traviata" was the second opera in which she sang, on Thursday evening, September 12.

In a word, Miss Craft's Violetta is all that could be de-

### "Women of the Homeland"

(God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Mme. Schumann-Heink

Published in all the keys by  
LEO FEIST, Inc., New York

### "Sing Me Love's Lullaby"

A Melody Ballad

By Theodore Morse

Sung by

Mme. Frances Alda

Published in all the keys by  
LEO FEIST, Inc., New York

### "Over There"

The thrilling and inspiring unofficial American patriotic song

By George M. Cohan

Sung by

Enrico Caruso

Published by  
LEO FEIST, Inc., New York

performance of Wolf-Ferrari's opera was given by the following cast:

Gennaro	Giuseppe Agostini
Carmela	Stella Demette
Maletta	Elizabeth Amsden
Stella	Frances Morosini
Concetta	Alice Homer
Totonno	Luciano Rossini
Rocco	Luigi Dellemole
Rafael	Joseph Royer

Giuseppe Agostini acquitted himself especially well as Gennaro, and the other principals were also heard to advantage in their respective roles. Gaetano Merola conducted.

During the first intermission Alma Clayburgh sang the Stage Women's War Relief song, "All for One and One for All," and between the second and third acts Burr McIntosh auctioned off several cartoons drawn and autographed by Enrico Caruso, which brought an additional \$1,125 for the cause. It was America-Italy night, and Mr. McIntosh paid tribute to Maj. Gen. J. Franklin Bell as representing America and Enrico Caruso as representing Italy, both of whom were in the audience and acknowledged the applause which followed the mention of their names.

### "Rigoletto" (Matinee), September 11

"Rigoletto" was repeated at the Wednesday matinee. Loretta del Valle, who is well known as a concert singer, made her New York debut in opera as Gilda, giving a very creditable interpretation to the role. A beautiful face, a well schooled voice of lovely quality and a good sense of the role brought her great applause both for her solo work and duets with Rigoletto. Roberto Viglione sang the role of Rigoletto with subtle understanding and agreeable tonal utterance. Giuseppe Agostini repeated his virile interpretation of the fickle Duke of Mantua. Stella Demette was a rich voiced and coquettish Maddalena, and di Biasi, a satisfactory Sparafucile. The chorus and orchestra, under the direction of Gaetano Merola, lived up to the splendid reputation which they have won for themselves during their New York stay.

### Double Bill, September 11

The very popular double bill, "Cavalleria Rusticana" and "Pagliacci" was given for the second time Wednesday evening, with the same principals as in the preceding production. The chorus and orchestra, directed by Merola, brought forth again much deserved applause. The casts for both operas were as follows: "Pagliacci"—Nedda, Estelle Wentworth; Harlequin, Luciano Rossini; Canio, Manuel Salazar; Tonio, Angela Antola; Silvio, Luigi Dellemole. "Cavalleria Rusticana"—Santuzza, Elizabeth

sired. Vocally, she was superb, especially in the "Ah fors e lui" aria, which aroused much applause. Her acting was equally as fine and she presented many interesting points in her interpretation of the role, which met with the approval of the entire audience.

Miss Craft was well supported by the other singers. Angelo Antola was impressive as the father, and Romeo Boscacci as Alfredo deserves creditable mention. The orchestra and chorus supplied the necessary finishing touches of an excellent performance.

### "La Gioconda," September 13

One of the largest audiences of the season attended the performance of "La Gioconda" on Friday evening, September 13, and judging from the enthusiasm shown, all thoroughly enjoyed the opera from beginning to end.

The performance was smooth, and characteristic of Mr. Gallo's careful and artistic work, which has been evident since the opening night.

The leading roles were in excellent hands. The outstanding artists were Elizabeth Amsden as Gioconda, who disclosed a voice of much beauty, as well as fine dramatic force, and Manuel Salazar as Enzo, whose solo in the second act was beautifully rendered, and whose work throughout was enthusiastically applauded. Others who distinguished themselves by their artistic work were Stella de Mette as Laura, Pietro di Biasi as Alvise, Marta Melis as La Cieca and Joseph Royer as Barnaba.

"Dance of the Hours," by Mlle. Clara Tosca and the corps de ballet was much admired. The opera was well staged and costumed. Gaetano Merola conducted and again produced good effects.

### "Faust" (Matinee), September 14

"Faust" was given by the San Carlo Opera Company on Saturday afternoon, September 14. Eva Didur was scheduled to sing the role of Marguerite, but Charles Baker, manager of the company, announced from the stage that instead Marcella Craft would again sing the role—which she did with her usual success. Miss Craft's work as Marguerite has been reviewed too often in the MUSICAL COURIER columns to need further comment.

The rest of the cast was the same as last week, including Pietro di Biasi, Giuseppe Agostini, Angelo Antola, Marta Melis, and Alice Homer, with Gaetano Merola conducting.

### "Aida," September 14

Saturday evening, September 14, marked the closing of the second successful week of the San Carlo Opera Com-

pany. The performance of "Aida" was a splendid one, given by the following cast:

Aida, a slave	Estelle Wentworth
Amneris, daughter of the King	Stella de Mette
Amnosro, King of Ethiopia	Joseph Royer
Radames, Captain of the Guard	Manuel Salazar
Ramfis, High Priest	Enrico Boszino
King of Egypt	Natale Cervi
A Messenger	Luciano Rossini
A Priestess	Frances Morosini

Estelle Wentworth displayed an excellent dramatic soprano voice in the title role, while Stella de Mette, as Amneris, was effective. Manuel Salazar sang the tenor role in a manner deserving of the hearty reception that was his and Joseph Royer, who possesses an exceptional baritone voice, used it to great advantage in the part of Amnosro. Gaetano Merola conducted.

### PLAYING TO THE ARMY

#### Maud Powell Tells of Experiences in Western Camps

(Reprinted from the New York Times, September 15, 1918.)

Between soldier and civilian audiences there's a difference, according to Maud Powell, the violinist, who told the Chicago Musical Leader some of her experiences while playing in Western camps. She found in the soldiers "an expectancy, an eager desire for something fine, born of their outlook on the serious aspect

# PABLO CASALS

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# WORLD'S FOREMOST 'CELLIST

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## SACHA VOTICHENKO, THE RUSSIAN COMPOSER AND VIRTUOSO OF THE TYMPANON

Sacha Votichenko, who is known as the sole exponent of the tympanon, was born in Kieff. His father was a banker, and as there was only one bank in the prosperous Russian town, the elder Votichenko was regarded as a man of great importance in his community.

Much to the disappointment of his father, Sacha Votichenko showed early signs of inheriting a gift for music, when, at the age of two, seated on his grandfather's knee, little Sacha tried to imitate the beautiful sounds that the old man made on the ancient strings of the tympanon.

As time went on, the boy became more and more attached to this unique instrument, which to his imaginative mind spoke so eloquently of the romance and adventure of bygone days. He loved to hear the wonderful story of how his "three times great-grandfather" received the royal tympanon as a wedding gift from King Louis XIV of France, when Pantaleon Hebenstreit married a beautiful maid of honor at the court.

At the death of Hebenstreit, who was a famous musician of his day, the tympanon, made in the gaudy and elaborate style of that early period, was returned to his

sian Cossack, in the disguise of a simple peasant, he visited the little known regions of Russia and Siberia.

M. L.

### SYMPHONY OF THE "ALERTE"

By Redfern Mason, Paris

I sat at my window high up in a little hotel on the Quai des Grands-Augustins and listened to the music of the "alerter." The night was sombre, but red jets of fire stabbed the blackness and the spire of the Sainte-Chapelle and its attendant angel stood out, etched momentarily on the blood-stained banner of the dark.

The sirens howled, and sitting there in the pale of the old city, where Villon wrote and Dante heard Sigier "syllogize invidious truths," it seemed as if the chimeras of Notre-Dame had discovered a voice and were uttering the spirit of disaster and eclipse. It was a witches' Sabbath more tremendous than that which Goethe pictured in the Walpurgis Night, with the cannon of the barrage groan-

### "Love Here Is My Heart"

A Melody Ballad

By Lao Silesu

(Composer of "A Little Love, a Little Kiss")

Sung by

John McCormack

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LEO FEIST, Inc., New York

### "The Radiance in Your Eyes"

A Melody Ballad

By Ivor Novello

(Composer of "Keep the Home Fires Burning")

Sung by

Reinald Werrenrath

Published in all the keys by  
LEO FEIST, Inc., New York

### "Women of the Homeland"

(God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Charles Harrison

Published in all the keys by  
LEO FEIST, Inc., New York

the towers of Notre-Dame came the sound of bells, gentle at first, as if hesitant, then louder, finally breaking out into a triumphant carillon. From Saint-Sulpice and St. Germain-l'Auxerrois came answering voices and the bell of the Sainte Chapelle added its note of jubilation. The crude music of the pompiers joined the nocturnal concert and, in a voice of silvery joy, a trumpet intoned the "Marseillaise." Never had musician such an audience. He could not hear our applause; but if good will has power to wing itself on pinions of the spirit, he must have felt it.

### Mrs. Martin Opens Studio

Mrs. James Stephen Martin, of Pittsburgh, opened her studio at 6201 Walnut street, September 9, for a limited number of pupils in voice production and artistic singing. She will give particular attention to the coaching of professional singers. Mrs. Martin has had long years of study under American and European masters and wide experience as a concert, oratorio and church soloist, which, together with her intimate association with her husband's work, give her the background and versatility desired by advanced singers. In her concert and recital work she was noted for her fine interpretation and diction in English, as well as in the other modern languages. She had frequently taken Mr. Martin's classes for considerable periods during the past three years, and also drilled and conducted the Tuesday Musical Club Choral. Mrs. Martin also is the

family in Little Russia. From henceforth it was handed down from generation to generation, until it finally reached the little family in Kieff, where Sacha Votichenko first became acquainted with its delicate and exquisite tones.

Although his parents were still opposed to the idea of Sacha becoming a musician, his grandfather, seeing that the child continued to display an unusual aptitude for music, presented him with the historic old instrument on the occasion of his tenth birthday.

Guided by his grandfather's instruction and advice, and unknown to his exacting parents, little Sacha began to display his talents, playing the compositions of Orlando de Lassus, Lulli and other well known musicians of ancient days before small but appreciative audiences.

At the age of twelve he appeared for the first time at a real public performance in a well known theatre of Kieff. A Russian folksong which was played as an encore on this memorable occasion was received with much enthusiastic applause, and it was this incident which led Sacha Votichenko to make a special study of folksongs and folklore music. This music is especially well adapted to the pure tone qualities of the tympanon.

With the object of studying the life of the peasant and becoming further acquainted with what he calls the music of the soil, accompanied only by a Russian Cossack, from whom he learned many beautiful battle songs, Votichenko traveled through some of the most remote regions of Russia, returning home only after the repeated remonstrances of his father, who heartily disapproved of his son's adventurous life.

At this period Votichenko entered the Kieff Academy of Painting and Sculpture, and for a time music and his beloved tympanon were put aside. After graduating with high honors from this academy, at the age of sixteen, he exhibited a marble group, which was awarded the gold medal in the exhibition of Moscow.

Tolstoy, hearing of the gifted young sculptor, invited Votichenko to pay him a visit at Yanaya Polyana, his celebrated country home. Votichenko believed this to be his one great opportunity, so when he went to visit the famous novelist and philosopher he took with him his unique tympanon.

After hearing Votichenko play on this instrument, Tolstoy told the young artist that there were many sculptors, but few musicians who knew so well how to interpret the varying moods of the Russian peasants, whose lives are hard and whose songs rise from their sufferings.

After this never to be forgotten visit to Tolstoy, the great, gentle bard, Votichenko left Russia, visiting many of the most important cities abroad.

At the completion of his last successful tour throughout Europe, he came to America, bringing with him an interesting collection of gifts and relics, which had been presented to him by many of his distinguished friends and royal admirers in all parts of the world. His New York studio at the Hotel des Artistes is said to be one of the most beautiful and unusual studios in this country. Votichenko also possesses a remarkable album of great historical value, which contains souvenirs and letters of famous kings and queens, authors, poets and musicians of the last three centuries.

Although he played almost exclusively for royalty before coming to America, Sacha Votichenko's character is as unspoiled, as free from vanity or affectation as it was in his happy student days, when accompanied by the Rus-

ing an infernal bass. Perhaps in some unknown attic of Paris some Berlioz, not yet revealed to fame, might be taking note of this dire symphony.

The crash of a falling bomb filled the air with its appalling reverberations; fragments of splintered shell rattled on the pavement like broken glass and, in the intervals of the uproar, there was a silence so profound that you could almost feel the heartbeats of millions of tense men and women.

Here was an improvised Messe des Morts from which the composer of "La Damnation de Faust" might have learned a lesson in simplicity, and he might have added to his prodigious orchestral technique tonal effects undreamed of in his esthetic philosophy. The hoarse thunder of the starving multitudes in Vienna, crying, "Bread, Bread," gave Gluck the idea for one of his choruses; Charpentier found music in the confused roar of Paris; Beethoven realistically envisages the storm in his "Pastoral" symphony. But what composer has pictured in tone a scene so grimly grandiose as that concert of detonations and whirring aeroplanes to which I sat and listened that night?

How poor and ineffective seems the instrumental tumult of Liszt's "Hunnenschlacht" in comparison with the terrifying drumbeats of the guns. They vociferated in Titanic chorus; the men who served them were the embattled minions of the "Marseillaise." It was the secular conflict between the Latin and barbarian; it was Ragnorok; it was Armageddon; the forces of the light and the battalions of darkness were gripped in the supreme struggle.

Again and again, the fearsome noise of exploding bombs filled the gloom with fright and the sirens yelled with a fierce defiance that made the chant of the wish-maidens in "Die Walküre" a lullaby.

Gradually the frenzy of sound subsided, and then from

director of the East Liberty Choir and Community Chorus at Carnegie Hall. The summer union community services were brought to a close on Sunday evening, September 1, with a special musical program under the direction of Mrs. Martin. The singers included the Shadyside Presbyterian Church quartet and combined choirs of Eastend, Oakland. These community services were held Sunday evenings.



THE FIRST AMERICAN  
SUMMER IN A RUSSIAN BOY'S LIFE

Toscha Seidel, the violinist, never saw America until early in this year, but a summer at Lake George has already made a real American boy of him. His mother has a bungalow near to that occupied by his veteran teacher, Leopold Auer, and Toscha spent much time working with him enlarging his concert repertoire for the coming season, but he spent just as much time in outdoor sports and became a regular athlete, rowing and swimming every day. One of the pictures shows him chatting with Professor Auer over a cup of tea, the Russian national beverage. Another shows him playing chess with his brother, and in the other the violinist and his brother are waving farewell to Professor Auer on August 10, when the latter left Lake George to spend several weeks at Mount Clemens, Mich.



## MATZENAUER'S PLANS

FOR 1918-19 SEASON

**Metropolitan Singer Again Puts Her Services at War Camp Community Service's Disposal**

Margaret Matzenauer, the favorite contralto of the Metropolitan Opera Company, has put her services at the disposal of the United States Government for War Camp Community Service. Mme. Matzenauer has submitted her list of bookings and whenever it can be arranged, she is going to sing again at the camps where, in the past, she has been the source of delight and comfort to the lonely boys.

In expressing herself concerning the joy and satisfaction that singing for them gives her, Mme. Matzenauer said recently: "They are so appreciative and grateful an audience that I believe every artist should be proud to be able to give the men, who are going to make the supreme sacrifice, a little happiness which they will remember over there."

Mme. Matzenauer has had an extensive concert tour booked by her managers, Haensel & Jones, which will begin the latter part of September and take her all through the Middle West as far South as Texas and from there to the Pacific Coast. She will then return home for Christmas.

Other appearances will be with the Philadelphia, New York and Cincinnati Symphony Orchestras. On November 19, Mme. Matzenauer will appear in New York as the soloist with the Philadelphia Orchestra, when she will be heard in "Poem de l'Amour et de la Mer" and three Tschaikowsky songs, which were orchestrated for the singer by Tchorkowski.

Mme. Matzenauer's loyalty to this country—if there were need—might further be demonstrated by the fact that she has joined in the movement which Mrs. William Jay started to intern all German music. She has, accordingly, banished the works of such composers as Handel, Gluck, etc., from her programs. In place of these, however, assisted by Frank La Forge, she has succeeded in finding some beautiful French, Italian and English songs for her programs next season.

In January, Mme. Matzenauer will commence her season at the Metropolitan Opera House. The contralto is very much interested in a new English role which she is to sing. Mme. Matzenauer has been one of the singers who approved of giving opera in English because she felt the language was just as beautiful as any other, if sung, of course, in the right way.

"All countries have opera sung in their native tongue, so why shouldn't the Americans?" asks Mme. Matzenauer. "I believe the audiences would enjoy operas and concerts much more if they understood every word. Therefore, I have decided in my recital programs this season to sing, for instance, Grieg in English, instead of the original, also Russian. With the French and Italian songs, however, it is different, because most people speak one or the other of those languages—at least the average concert-goer."

**Cohan's New Song a World Beater**

Cecil Fanning, the well known concert baritone, in charge of the musical activities of the War Camp Community Service Board at Columbus, Ohio, writes that George M. Cohan's new song, "When You Come Back, and You Will Come Back, There's the Whole World Waiting for You," created a real sensation there the other day, when it was introduced as a surprise number in a program given before 4,000 in Memorial Hall. Says Mr. Fanning: "We sprang the song as a surprise, with Lillian Stocklin and her Patriotic Glee Club of sixty voices. She had the girls sing the chorus twice, and then sing it again. Then she got the Elks to join in, and then the Knights of Columbus. By that time the audience was wild to take a hand,

**UNSOLICITED REMARKS ABOUT**

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**Program Making**

We have tried to standardize the length of a recital by adopting an hour and a half as the minimum. But have the results justified the attempt? I doubt if we can ever gauge our ability to listen by the desire to get our money's worth; or if we can always make the resources of an artist conform to a requisite number of minutes.

To standardize is to limit; and by imposing upon a program an inhibition of time, we often reduce it to a mere test of endurance both for the artist and for his audience. It is the artist, of course, who suffers most. We drain him of his strength, break the unity of his program and rob him of that supreme sympathy, which is the very essence of his inspiration. He must bear the whole brunt of our weariness, the whole aftermath of our excess, for our power of criticism has become dulled—devitalized by satiety.

This tendency to long programs is one of the greatest militants not only against the success of a concert, but also against the enthusiasm of the public for concerts in general. It gives rise to the complaint that we have too much music. What is really meant is that we have too much music at one time. A few brave souls have broken through these shackles of tradition; but, unfortunately, they have qualified their courage by camouflaging the fact under "An Hour of Music" or some equally obvious term.

It seems to me, then, that in determining the length of a program, the most essential factor is our capacity for listening. It is the only way we can be fair to the artist and to ourselves. For while both must remain at the highest pitch of intensity, it is even more difficult to receive beauty than to give it—especially beauty of sound. The one who gives knows what he has to say; he calculates its effect upon the audience, and he adheres more or less to a preconceived interpretation. But the one who receives must go into the silences if he is to catch precisely that meaning which lies in music alone.

HENRIETTA STRAUS.

**Music on My Shelves**

Scandinavian song literature is still practically an unexplored field to all but Scandinavian singers. Even Grieg is only known by some eight or ten songs, Sinding by a scant half dozen, Sjögren by one and Sibelius by one. It is of Sibelius I want to speak, because he, more than all the others, is most consistently himself. Grieg will occasionally wander off into Brahms, and Sinding into Wagner, but Sibelius is always Sibelius and a Finn, and for this reason, perhaps, is the least understood. Like most Scandinavians, he is constantly painting. One might say that his emotions run to colors rather than dynamics. Only, he has not given us the splendors of the midnight sun, but instead, the bleak desolation of waste places in a northern twilight; and it is this curious, remote sense of melancholy, such as we find in the later sagas, that make songs like "Ingalill," "The Dragon-fly" and "The Silent City" so difficult to grasp. But perhaps when singers stop bemoaning the loss of German songs on their programs and cease clinging to the Russian as their only salvation, they may be induced not only to study Sibelius and his fellow composers of the North, but even to regard their utterances as too significant to be treated casually.

To those pianists who are looking for novelty, I would recommend some brief sketches by Glière—"Douze Esquisses," op. 47. They are not always characteristically Russian—Glière is too much influenced by Tschaikowsky for that—but many are quite exquisite and would give a delightful touch to a group.

Rébikoff, who has written so many amusing children's pieces for grown-ups, has given us a particularly fantastic one in "Conte de la Princesse et Roi des Grenouilles." It is for the piano, of course; and it is descriptive, as its name implies. But best of all, it is touched with the strange, satiric, Russian humor that was the glory of the "Coq d'Or."

Now that Albert Spalding is devoting his services to his country, it would be particularly gracious of his colleagues to bring before the public some of his recent compositions, like his transcriptions of the Paganini caprices, Nos. 14 and 24.

HENRIETTA STRAUS.

and how they did sing it! Miss Stocklin then got 500 barracks soldiers to sing it alone, and afterward every one joined in. When Miss Stocklin left the stage there was a stampede, and she returned and returned, and finally I had to bring her out and tell them she was tired out. You surely have a fortune in this song," adds Mr. Fanning to M. Witzmark & Sons, the publishers of "When You Come Back." All the Columbus newspapers gave considerable space and big headlines to the tremendous hit made by this new Cohan ditty. It is the same story everywhere else. Cohan is a name to conjure with, and he has never turned out a better popular song than this same "When You Come Back, and You Will Come Back. There's the Whole World Waiting for You."

**Army Needs 500 Bandmasters**

"Musicians who play wind instruments and who are otherwise qualified to serve as army bandmasters are offered an opportunity to win lieutenancies," it was an-

nounced by the United States Army Music Training School in New York last week. The principal of the school, located on Governor's Island, says that 500 bandmasters would be needed for the military forces within the next few months.

**New Wedding March by Sousa**

Lieutenant John Philip Sousa, of the United States Navy, has completed the new "American Wedding March," which he has dedicated to the American Relief Legion.

This march has been used at several military weddings and has proved to be a great success.

Men in the United States uniform have objected to bringing their brides to the altar with the strains of German music, such as "Lohengrin" or "Tannhäuser."

One of the ardent advocates of the new Sousa march is the American Relief Legion (Mrs. Oliver Cromwell Field, president), which is most active in suppressing all things German, and adds this to their list of accomplishments.

**JOHN McCORMACK SINGS FOR CONVALESCENT FIGHTERS.**

On Tuesday of last week John McCormack, the famous Irish tenor, volunteered to sing for the convalescent soldiers who were wounded at Chateau Thierry, and who were treated to a cruise up Long Island Sound on Dr. Harriss' yacht Surf. (a) The singer singing one of his lovely ballads (note the expression of the boys' faces). Edwin Schneider is at the piano and Dr. Harriss stands at his right. (b) Mrs. McCormack did her "big bit" by supplying the boys on the cruise with cigarettes. During the trip Mr. McCormack led 200 soldiers and thirty marines from the Brooklyn Navy Yard Hospital in the singing of patriotic songs, including "The Americans Come." The boys boarded the yacht at West Seventy-ninth street, where they were transported by the Women's Motor Corps of America, under command of Major Helen Bastedo. They were met at the pier by the singer, his wife and Dr. Harriss, Special Deputy Police Commissioner, owner of the yacht. Tea and other refreshments were served during intermission, while interesting stories were related by the men of their experiences abroad.

**DETROIT CONTRALTO  
SINGS FOR SOLDIERS**

**Mrs. Macfarlane Has Been Singing in Camps During Year—Says Taste in Songs Has Changed**

Harriet Story Macfarlane, contralto, since last July, has been singing from one to three times a week in the various camps. In ten days she sang before 20,000 boys in khaki. It is a year since Mrs. Macfarlane started in this work, and she is said to be the first singer from Detroit, Mich., to take it up. Recently, at Camp Custer, she sang to a group of 5,000 rookies Bessie Walker Knott's "Onward, American." "This," she says, "is a fine new song, soon to be printed and particularly good for open-air work."

"It is most interesting," continues Mrs. Macfarlane, "to see and feel the difference in the spirit of the boys this year and last. Last year they came bravely, but full of the dread of the Great Unknown. The camps, officers, discipline, drills, etc., were all raw and painfully new. The pine barracks glared their plainness. How everything has mellowed. The boys have become accustomed to the idea of the draft, they know in a certain degree what they have to expect and have seen the splendid results of training in the bronzed faces and soldierly figures that fill our streets. They may find the discipline hard at first, but they know it is going to do them good, and the splendid success of the past few months makes them eager for the fray. Even their choice of songs has changed, and instead of 'Where Is My Wandering Boy Tonight' and 'The Vacant Chair,' they ask for 'K-K-K-Katy,' that stammering song which they shout with joy. They are still faithful to 'There's a Long, Long Trail' and 'Over There,' and they ask again and again for 'A Baby's Prayer at Twilight,' and join in the chorus con amore. The result of their 'songs' is shown in the way they pick up the chorus. The other night I asked for requests and was intensely interested in the results and much pleased to find Cadman's 'The Moon Drops Low' among them."

Despite the many "free-gratis-for-your-country concerts," which all artists are glad to give, Mrs. Macfarlane has been surprised to find she has experienced her longest list of "really money" dates. Many are for her "Children's Hour," in which she uses colored slides to illustrate many of the songs, particularly those of John Alden Carpenter and Mana-Zucca. Her recital of the "Interpretative Power of Song" seems to be a great favorite also. A song that she has used on every program of the past year, and which boys as well as mixed audiences love, is Carrie Jacobs-Bond's "His Button's Are Marked U. S. S."

**Harrold's 100 Per Cent. Success at Ravinia**

In filling a ten weeks' engagement at Ravinia Park this summer in "Martha," "Faust," "Lakme," "Tales of Hoffman," "Rigoletto," "Barber of Seville," "Lucia," "Manon," "La Traviata" and other operas, Orville Harrold, who re-entered the concert and opera field last spring, not only



HARRIET BACON MACDONALD'S SUMMER NORMAL CLASS IN THE DUNNING SYSTEM.

*That energetic Chicago exponent of the Dunning System, Harriet Bacon MacDonald, has been conducting a summer normal class in the Dunning System at Dallas, Tex. Accompanying is a picture of the students who have taken advantage of the opportunity of studying with Mrs. MacDonald, who is also to be seen in the photograph. (First row) Hattie H. Lackey, Hobart, Okla.; Beatrice S. Eikel, Kidd-Key College, Sherman, Tex.; Mrs. MacDonald; Faun Jeter, Atlanta, Tex.; Inez Conaday, Dallas, Tex.; Annie P. Walker, Hamilton, Tex. (Center row) Mrs. J. H. Synnott, Dallas, Tex.; Maud Kaathley, Waco, Tex.; Zula Hill, Corpus Christi, Tex.; Mrs. U. G. Phippen, Hugo, Okla.; Ruby Sikes, Palacios, Tex.; Grace McClung, Seagoville, Tex. (Top row) Allie Dyer, Abilene, Tex.; Emily Harris, Brenham, Tex.; Brocnie Cole Munroe, Wortham, Tex.; Lucile Williams, Dallas, Tex.*

gained the appreciation of the management and much credit for himself, but also thoroughly justified his decision of a year or so ago to take an entire season for rest and study.

The audiences were very enthusiastic, the critics complimentary, and the feeling seemed unanimous that Mr. Harrold deserved the high praise expressed by the critic of the Chicago News who wrote: "Orville Harrold did some of the best singing I have ever heard from him."

Solid bookings for the next two months indicate the popularity that Mr. Harrold enjoys, and an announcement of importance will be made shortly.

**The Feist Patriotic War Edition**

The firm of Leo Feist, Inc., is issuing a new patriotic war edition of their songs, the music being exactly the right size to fit an ordinary envelope. "Send a song to a soldier!" is one of the latest slogans of our Government officials who are in charge of entertainment at the camps here and abroad, and they point out the fact that the men

are always going about their work, whether it is marching into the trenches or filling up a shell hole in the road, with a song. The same authorities add: "A song to sing is a great thing. It boosts up the spirit and the morale, and makes a man forget the things he doesn't like. The fellows in the army who can't sing, always whistle, so if you want to make a hit with the soldiers, send them some sheet music, the latest thing you can get from Broadway. The best way to send the matter is in an envelope, sealed tight, as first class matter." Some of the songs which the Feist establishment reports as being particularly in demand on the part of the soldiers are the following: "K-K-K-Katy" (the stammering song), "Good Morning, Mr. Zip," "I'm Sorry I Made You Cry," "My Belgian Rose," "If He Can Fight Like He Can Love, Good Night, Germany," "When I Get Back to My American Blighty," "Everything Is Peaches Down in Georgia," "We're All Going Calling on the Kaiser," "Alice, I'm in Wonderland," "It's a Long Way to Dear Old Broadway," "You'll Find Old Dixieland in France," "Some Lonesome Night," "In the Land of the Beginning Again."



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New Pupils Interviewed September 26th and 27th

## CAMPANINI A DISCOVERER

(Continued from page 5.)

eral director of the Chicago Opera Association in behalf of French operatic art, the French Government has granted to Mr. Fevrier, who has been in active military service since the beginning of the war, a leave of absence in order that he may come to this country and assist in the presentation of the new opera.

Maestro Campanini has also made public the following letter from the composer written from the front just prior to his having obtained the leave of absence:

**DEAR MAESTRO:**  
I am happy beyond words because of your having consented to give the world première of "Gismonda" under your direction. I hope to be able to obtain the Government's permission to come to America, as I believe that my presence would be of value in making the performance a success. I want you to know that my efforts at present are to collaborate with you, whose artistry and whose love of France and French art are equally known throughout the world. I leave the distribution of the roles wholly in your hands, but I do hope that Mary Garden and Lucien Muratore will have the principal parts.

HENRY FEVRIER.

M. Fevrier's wishes as to the cast are most natural, since it was Lucien Muratore and Mary Garden who carried his "Monna Vanna" to a splendid success last year in the presentation by the Chicago organization. Maestro Campanini promises that the other novelties will be no less interesting.

## Asks More Time for "Apocalypse"

[Dr. N. J. Elsenheimer, the well known musician, at present directing the Granberry Piano School, of New York and Brooklyn, in the absence of Mr. Granberry in France, has sent the following letter to the MUSICAL COURIER. As his sentiments very likely are echoed by other composers who are working upon the composition of the oratorio, "The Apocalypse," for which a prize of \$5,000 is offered by the N. F. M. C., is reprinted, and the attention of those in charge of the prize competition is respectfully called to the request for a longer time for composition which it embodies.—EDITOR'S NOTE.]

New York, September 8.

The Editor, *Musical Courier*:  
"The Apocalypse," dramatic oratorio in a prologue and three parts, selected and arranged by Pauline Arnoux MacArthur and Henri Pierre Roché, is in my opinion the greatest and most powerful text which has been presented to the American public and to the American composer. For the latter there awaits a task that at once is as fascinating and inspiring as it is gigantic in scope and conception. It is without doubt the most important libretto that has been selected for a musical setting during the last fifty years.

I am fully aware of the untold possibilities that are contained in this wonderful work and awed and attracted by the striking features of the poem, so full of vigor, contrasts, intensity and depth, so filled with sentiments truly religious.

All these qualities plus a longing desire to approach the tonal setting during a cessation of activities hostile to an unbroken creative period, have crystallized in a firm belief that the American art lovers are entitled to fond hopes as regards the birth of a musical masterpiece, provided more time is given toward a completion of the work. As the conditions of the competition now stand, the last of March, 1919, is the ultimate date for submitting the oratorio to an examination. This seems altogether too short a term. I respectfully suggest that the time limit should be extended one year at least, if not to the fall of 1920.

I hope that these words may meet with a hearty reception. The importance of the huge task and its happy solution recommends the greatest care when the final result is considered. A musical setting worth the name and record of the oratorio, "The Apocalypse."

(Signed) N. J. ELSENHEIMER.

McCormack Benefit for the  
"Old Fighting Sixty-ninth"

John McCormack has organized a great testimonial concert to be given next Sunday night, September 22, at the

New York Hippodrome, for the brave boys of the 165th Infantry, which is perhaps better known as the "Old Fighting Sixty-ninth," New York City's favorite regiment. They have been in the thick of the fighting in France since July 18, and there has scarcely been a despatch sent to this country in which they did not receive mention. Many of their members have paid the supreme sacrifice and many more have been decorated for bravery. Their heroic chaplain, Father Duffy, who has been decorated with the Croix de Guerre and the Distinguished Service Medal, is an intimate friend of Mr. McCormack; in fact, he has many intimate friends in the rank and file of the famous fighting unit. When the idea was mentioned to Mme. Galli-Curci, she immediately volunteered her services; so did Carolina Lazarri, the young contralto of the Chicago Opera Company, and Rudolph Ganz, the well known pianist. All of the artists named are under the management of Charles L. Wagner and his associate, D. F. McSweeney, who are co-operating heartily with the great tenor in making the concert one of the greatest ever held in this city.

Each artist will appear twice on the program, and Mme. Galli-Curci and Mr. McCormack will bring it to a close with the duet from "La Bohème." Miss Lazarri will sing "A Grave in France," with the composer, Rudolph Ganz, at the piano. A delegation of veterans of the regiment, who have just arrived from the battlefield, will stand at attention on the stage while Mr. McCormack sings "The Star Spangled Banner" as the opening number of the evening.

## The Carnegie Awards

The awards of Carnegie's United Kingdom Trust, designed to aid in the publication and production of the works of British composers, have been granted this year as follows: To Lawrence Arthur Collingwood, for a symphonic poem for full orchestra; to Edward Norman Hay, for a string quartet; to Alfred M. Wall, for a quartet for piano and strings, and to William Wallace, for a symphonic poem.

## DE SEGUROLA INTIMÉ

The attached snapshots show Andres de Segurola at some of his recent summer diversions, and also give an idea of his artistic surroundings at his home. Mr. de Segurola has been mixing recreation and study this summer, the latter occupation being in preparation for his forthcoming transcontinental tour with Anna Fitzius. Mr. de Segurola is a familiar enough figure at the Metropolitan Opera, but is not so widely known in the concert field, although the finish of his vocalism, his command of languages, and his polished personality seem to fit him pre-eminently for the concert stage. The Fitzius-de Segurola tour has been booked extensively, and audiences are looking forward expectantly to the appearances of these artists, both in regular concert numbers and in musical excerpts requiring costumes. The tour will begin shortly and wind up only when it is time for Mr. de Segurola to return to his duties at the Metropolitan and for Miss Fitzius to resume her roles at the Chicago Opera.

## MANAGER BAMMAN'S NEW QUARTERS

## Increase of Business Demands Change—Dates of Artists

Larger quarters have become necessary for Catharine A. Bamman, who, besides the management of her own list of artists, is acting in the capacity of Eastern representative of the Ellison-White Musical Bureau. Miss Bamman has taken the entire third floor of a building at 53 West Thirty-ninth street and converted it to meet her requirements. These requirements, according to Miss Bamman, consist of more than a desk and a typewriter; they include spaciousness and at least sufficient "atmosphere" to suggest that the business transacted is of an artistic nature.

To date, the bookings closed for Lucy Gates consist of seventy-two appearances for the season of 1918-19. Miss Gates begins at the Maine festival early in October. Immediately following, she will devote some time to co-operating with the Society of American Singers in the season it is to give at the Park Theatre, New York. November and early December will see her touring in the Middle West, singing in recital and making a tour with the Little Symphony, George Barrère, conductor. Beginning in January and ending in late February, Miss Gates will make a transcontinental tour with the Trio de Lutèce. All of March and part of April will be devoted to appearances in Kansas, Texas, Oklahoma and Missouri, which include a tour with the Barrère Ensemble of wind instruments. There are three New York appearances scheduled, two with the New York Symphony Orchestra and one with the New York Philharmonic, and one in Brooklyn under the auspices of the Brooklyn Institute.

Besides the appearances already announced for the Pavley-Oukrainsky Ballet and the Little Symphony fall tour, are the following: Lima, Ohio, October 11; Detroit, Mich., October 12 and 13 (three appearances); Battle Creek, Mich., October 14; Duluth, Minn., October 16 and 17 (two appearances); Milwaukee, Wis., October 19; Sioux City, Iowa, October 21; Sioux Falls, S. D., October 22; Keokuk, Iowa, October 23; Mansfield, Ohio, October 25 (Little Symphony alone); St. Louis, Mo., October 26 (Little Symphony alone); Chicago, Ill., October 27; St. Joseph, Mo., October 28; Kansas City, Mo., October 29; Wichita, Kans., October 30; Hutchinson, Kans., October 31; San Antonio, Texas, November 1. Negotiations are pending for two more weeks' time, which is all that can be secured by Messrs. Pavley-Oukrainsky, who are under contract to appear with the Chicago Opera Association. If it is not possible to fulfil all the dates, they will be transferred to the spring tour which is now booking.

Among the other important artists who will be presented by W. A. Fritschy in his concert course in Kansas City, negotiations have just been completed for Jacobinoff, violinist. Mr. Jacobinoff will cover a number of cities in the vicinity of Kansas City in February.

Carlos Salzedo announces two Aeolian Hall, New York, concerts for his unique and picturesque Harp Ensemble, the dates to be Friday, November 22, and Tuesday, March 4.

Last season, owing to the press of touring work The Little Symphony, the Barrère Ensemble and the Trio de Lutèce omitted their usual New York recitals. This season they will be heard at the Théâtre du Vieux Colombier.

## Mme. Morrill Moves Studio

Laura E. Morrill, the New York vocal teacher, has moved her studio from the Hotel Majestic to 148 West Seventy-second street, New York City.



Photo by Bain News Service.

The photograph at the left shows De Segurola at home examining a choice specimen from his fine collection of antiques. In the one at the right, he is seen studying. The center pictures show him crying "The World Is Mine"—with apologies to Monte Cristo—and (below) pursuing art in an automobile. De Segurola is at the wheel, Anna Fitzius at his left, Mrs. Theodore Bauer standing and Mrs. Stracciari sitting. The leg in the lower right hand corner of the picture is attached to Theodore Bauer.





ANTHEM DAY OBSERVED THROUGHOUT THE NATION.

Saturday of last week was Anthem Day, and "The Star Spangled Banner" was sung all over the country. The celebration of the day in New York was begun by Anna Fitzsimons, soprano of the Chicago Opera Association, who sang the anthem at noon on the steps of the City Hall. In the large picture, Miss Fitzsimons is seen singing surrounded by United States soldiers. (Central News Photo Service.) The insert shows the prima donna and Major-General J. Franklin Bell. (Photo, Bain News Service.)

#### Fall Work Begins at Soder-Hueck Studios

After a two weeks' interim, following upon the summer coaching term given by Mme. Soder-Hueck and attended by many teachers and professional singers from all over the country, the Soder-Hueck studios reopened on September 17.

Mme. Soder-Hueck is an authority on the training of voices and coaching in repertoire, as a long list of professional pupils shows. She develops beauty of tone and brilliancy through resonance, freedom of control and the fine art of bel canto. During the last few years, she has prepared many a successful singer for concert, as well as the oratorio and operatic fields. Her services being so much in demand, she has found it necessary to engage some assistant teachers for the preparatory classes, thus

opening up a special branch and enabling young singers to study her vocal method with capable assistants, under her own personal supervision, at much reduced rates. The coaching class of last year is to be continued for professionals, with Rodney Saylor, concert accompanist, who is known as one of New York's finest organists and accompanists. Coaching for operatic classes will be arranged later, also assistant language teachers and other accompanists. Already a large class of pupils has been enrolled, and those interested may write or telephone for further details or appointments to the Soder-Hueck Studios, Metropolitan Opera House, New York.

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It is estimated that at the rate of one performance a day an entertainer could appear before all the Y. M. C. A. audiences in France (which average about 500 each) in the course of something like ten years.

Joe Lorraine, who wanders about the camps with his banjo slung over his shoulder, singing, playing and telling stories to any group of soldiers that seems free and disposed to listen to him, has a record of eighty-four concerts in one week.

Indeed, the demand for entertainers is so great that there seems to be no likelihood of its ever being fully supplied.

That is what the Y. M. C. A. wrote to the MUSICAL COURIER this week. Don't you want one of those contracts for a ten year's concert tour? Or, if you haven't the ten years to spare, perhaps you would like one for ten months. Anyway, if you have anything worth while to offer the boys over there write to Thomas S. McLane, at 347 Madison avenue, the Y. M. C. A. headquarters, and tell him about it. He is running the biggest entertainment bureau the world ever knew and offering the best contracts any artist ever had presented for his signature.

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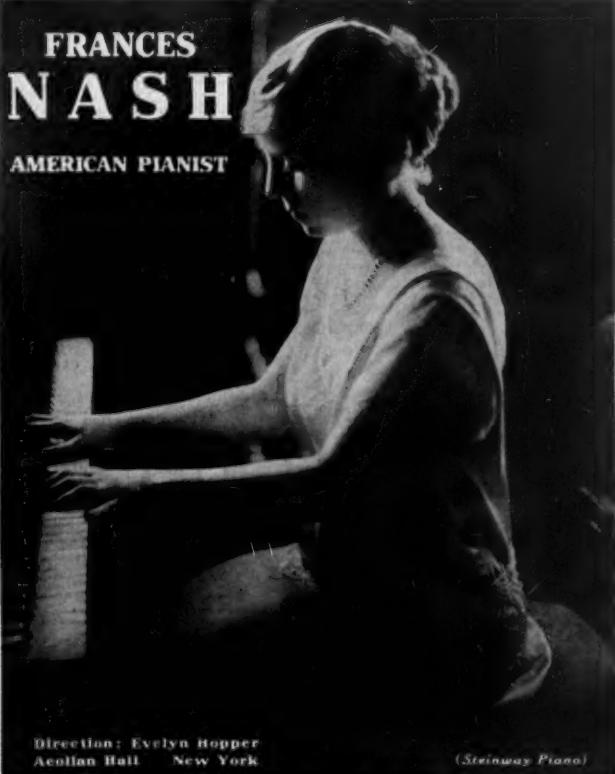
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VICTOR RECORDS

September 19, 1918

## THE MACDOWELL COLONY IN WAR TIME

Like all institutions whose connection with war work is not immediate and definite, the MacDowell Colony has gone through a period of readjustment in its desire to render the most valuable service possible to the country in its need. The directors felt that the solitude and quiet of the place might make it ideal for the convalescent soldier, and the entire plant was offered to the Government for whatever use it chose. Those in authority were most grateful and interested, but for the present, owing to the scarcity of doctors and nurses, the Government itself cannot take over officially any place where fewer than a thousand men can be cared for. Later on there will be great need for such places. In the meantime, after consultation with army officials, the colony has been moved to its old quarters on the Lower Road; the large buildings on the hilltop and the nearby studios are being more fully equipped; the plan is to begin in a small way, with the money Mrs. MacDowell has collected through the winter for the purpose, to care for those who are no longer technically soldiers, but who have been wounded or broken in health or spirits, in the service. They may be Y. M. C. A. or ambulance men, in many cases artists or professional men; for those shattered in nerves by the racking guns, the peace of the colony will have a peculiar restorative value.

But although until the coming of peace the nation's chief concern is winning the war, no generation can do without a constant reiteration in clear statement of the ideals for which it stands or toward which it is groping. We must not lose sight in the vigor of the warfare, of what it is we are fighting for.

Sometimes this clear statement may be put into the words of plain speech. More often it is flashed in a flaming vision of beauty or truth painted upon canvas, in haunting chords, or bewitching rhythm.

The task that confronts the artist of the new world of peace will be a stupendous one, and more than ever must his art be great enough to stir a war-weary world to the clearer thinking and more vigorous action which the perception of beauty brings.

Therefore, although ideal conditions are no longer possible in the world, the artistic work of the colony goes on. The colony has, however, become a co-operative affair. Each member is giving much time to the work of the farm, to the production and conservation of food, and also to Red Cross work.

Many of those who in happier times would be doing artistic work at the colony, are in France or in army cantonments.

Alan Seeger, a former member of the colony, has already kept his "rendezvous with death" on the battlefield of France.

Chalmers Clifton and Robert Haven Schauffler are officers with the American Expeditionary Forces. Douglas Stuart Moore is crossing and recrossing the ocean in the convoy service.

Edward Ballantine, the brilliant young composer whose "Delectable Forest" was given its premiere at a Peterborough festival, and later made such a success on the Boston and other symphony programs, is now stationed at an army post near Portland, Ore., waiting the call to foreign service. Willard Wattles, the poet, is in the radio serv-

ice. Carl Venth is directing the very important work of the bands in large cantonments.

Caroline B. Daw is at the head of the Y. W. C. A. Training School, and is now stationed in Paris. Eloise Robinson, whose prize poem, "Fatherland," flung so brave a challenge to the materialists, is now on the French front. An interesting letter from Miss Robinson appeared in last week's Transcript.

Hermann Hagedorn is the organizer and chairman of the Vigilantes, an organization of writers who are using their pens to make clear the issues and arouse sane patriotism. Mr. Hagedorn's little volume, "You Are the Hope of the World," a straight message to the boys and girls of

only a short time at the colony, sufficient however, to produce music that is heard throughout the country during the concert season. Miss Ralston goes to the piano department of Wellesley College in the fall. She is a concert pianist as well as composer, and is extremely generous of her time and talent. Her recital at the golf club was very much enjoyed.

W. Ralph Cox and Ethel Glenn Hier are newcomers, who are enthusiastic about the beauty and charm of Peterborough. Mr. Cox's special instrument is the organ, for which he has written; he is absorbed just now in the work of the committee on patriotic songs. Miss Hier's scherzo for full orchestra was very favorably received at the State convention of music teachers of Ohio, and her charming songs are on the programs of well known singers. She is also interested in patriotic music and part songs.

Of the writers working at the colony this summer, Edwin Arlington Robinson, Josephine Preston Peabody, Parker Fillmore, Abbie Farwell Brown and Belle McDiarmid Ritchey return to the colony as to a well known haven where there is temporary respite from the demands of the busy winter. Mr. Robinson's "Merlin" has enlarged his already wide audience; the circle of readers who have learned to trust his insight, eagerly await the expression of his ripening powers, knowing that what he has gradually grown to think about the universe in general because of his experience of the badly snarled skein of human interests, will give intellectual strength for the disentangling.

Josephine Preston Peabody, through whose lovely verse and poetic plays, many historic and legendary figures have been lifted out of the mists of the past, and vitalized for our mental and spiritual refreshment, comes to Peterborough for a short time to outline her year's work. "Harvest Moon" and "Fortune and Men's Eyes" bear the marks of Peterborough inspirations.

Parker Fillmore's "Rosie World" and other volumes continue to charm with their joyous perception of childhood's rights. Mr. Fillmore is hard at work on a new volume, but his practical farm knowledge makes him the vegetable expert of the colony for a part of every day.

Abbie Farwell Brown is one of the most active members of the Vigilantes. She spent the early summer at Hubbardstown, Mass., superintending with her sister, a Smith College unit, who are reclaiming a farm; the vegetables and fruits from which are to be dried and sent to France. Miss Brown is spending the intervening weeks before returning to her war relief work in Boston in adding to the lovely collection of verses and prose, from which she read so delightfully to the members of the golf club.

Mrs. J. Warren Ritchey is one of the indefatigable weavers in the war garden of the colony, finding it rather difficult to tear herself away from that fascinating occupation to spin the tales of the trials and humor of family life with which she relieves her serious critical essays.

G. Wharton Stork is the editor of Contemporary Verse, a magazine devoted entirely to poetry. His own work, as poet and translator, is distinguished.

Margaret Lynn won her audience as an Atlantic essayist. Her collection, "A Step-Daughter of the Prairie," does for the Middle West what Alice Brown and Mary Wilkins and Sarah Orne Jewett have done for New England, but with more kindly humorous, whimsicality. Miss Lynn's prairie life is too hilariously exciting to be tragic.

Anna T. Harding is a young essayist whose opinions are being listened to.

Lilla Cabot Perry is distinguished both as poet and painter. Her reputation as a portrait painter is well known both in this country and in Europe. Indeed her fame preceded her to Japan, where during her three years' residence, she was commissioned to paint many of the dignitaries of the Japanese court. Miss Perry is busy collecting a new volume of verse and also painting a portrait of Mrs. MacDowell which has been long desired by the members of the colony.

Gertrude Monaghan is at work on the designs for four



MRS. EDWARD MACDOSELL,  
Founder of the Peterborough MacDowell Colony.

America, is a classic. It is being used in many schools, and a copy ought to belong to every growing youth in the land.

George Pierce Baker has been chairman of the drama section of the Committee of Public Information; he has assigned work to many brilliant young playwrights, with the end in view of combatting the many misrepresentations due to German propaganda, or to the ignorance which lends itself unwittingly to the enemy's wiles. The work of this committee has been carried on quietly through the theatre and the films, and has proved of inestimable value in forming the sound of public opinion which is necessary in carrying forward the work of a united nation. Esther Willard Bates, a resident of the colony this summer, has been one of Mr. Baker's chief assistants. Her scenarios depicting the contribution of the foreign born citizens to American ideals have put into popular form the glorious heritage of the Polish and Slavic races; by linking together the historic incidents in the world's struggle toward freedom and democracy, her plays have helped to cement the loyalty of those who have come to us out of persecution to search for liberty.

Major Arthur Nevin is recuperating after his exacting labors at Camp Grant, through such light farm occupations as haying and stacking oats; in the intervals adding to his many beautiful compositions. The State of Kansas which reluctantly released him for a year to the Government, has recalled Mr. Nevin to his post as Professor of Fine Arts in the University of Kansas—where he will continue his fine work in developing community music and musical knowledge.

Mr. and Mrs. Edwin Cartwright have just returned from France. Mr. Cartwright was correspondent of the Brooklyn Eagle, and he is now putting his story of the work of the American Army into book form. He interested the members of the golf club recently by a narration of his personal experiences. The name of Reita Lambert Cartwright occurs with increasing frequency among the magazine writers who are winning recognition.

In addition to Major Nevin, Lewis M. Isaacs, Rossetter G. Cole and F. Marion Ralston have made many warm friends among the residents of Peterborough in previous summers. Mr. Isaacs and Mr. Cole are able to spend

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lunettes for a mural decoration, a commission which will occupy her time almost exclusively for many months.

September will bring a number of former members of the colony whose war work has postponed their coming, or for whom there was no room earlier. Among them Elizabeth Marsh, Louie Stanwood and John H. Niemeyer who will all find friends.

A number of interesting guests have joined the colony for short periods. Lionel S. Marks, of Cambridge, snatched a few days from his exciting labors on the Board of Scientific Research at Washington to join his wife (Josephine Preston Peabody) for a brief vacation. Mrs. Rosseter G. Cole, of Chicago, is a fine pianist who illustrates, through a wide repertoire, her husband's lectures on the history of music at Columbia University. J. Warren Ritchey, organist and choirmaster of the Church of the Covenant, Cincinnati, enjoys his vacation in the comparative coolness of New Hampshire.

Hazel Kinscella and her mother, Mrs. Samuel Kinscella, of Lincoln, Neb., were full of admiration for the scenic beauty of the wooded hills. Mrs. Kinscella, whose life has been spent among the Western wheat fields, pronounced the wheat grown by Michael Wallace on Hillcrest Farm to be the most evenly perfect she had ever seen, a statement of which Mr. Wallace has proudly boasted ever since. Miss Hazel is connected with the music department of the University of Nebraska. She came to Peterborough in her official capacity as an officer of the National Federation of Music Clubs, whose biennial will be held in Peterborough next summer. Miss Kinscella was very busy gathering data for the publicity bureau of the federation. She found much of historical interest, and planned many trips for the visitors.

Dorothea Spinney, of Warwick and London, England, and Alice Michaelis, of Melbourne, Australia, have come very close to the heart of New England, by making themselves a part of the community. Their beautiful spirit of co-operation, and their brave and cheerful acceptance of the sacrifices of war which have been for them of longer duration than ours, have given a new and real meaning to the closer relationships that must exist among the nations that have fought side by side in the war for freedom. Miss Spinney is adding to her already large repertoire of plays. The art of Miss Spinney is both unique and satisfying. The compensating factor in Miss Spinney's exile from England is the opportunity afforded American audiences to gain the inspiration of this great artist's vitalizing of the old Greek masterpieces.

No one who heard her interpretation of "Iphigenia in Tauris" will ever forget the impression received of the smallness of the individual—the permanence of truth and the overwhelming yearning to subordinate petty, personal concerns, to the pursuit of the highest beauty we may even dimly apprehend.

Martha Watts, of St. Louis, a cousin of Marion Ralston, to whom both music and literature beckon invitingly, has made herself a useful and charming member of the household.

Zelina Bartholomew returns after long residence in Italy and France, and is delighted and surprised at the

great improvements made from the small beginnings. Miss Bartholomew was one of the early members of the colony, and helped in many ways with the difficult problems which every new organization faces. Miss Bartholomew's lovely voice is assuring her a great success in this country, the war having interrupted her European career.

Miss Lewis, a young singer, pupil of Sembrich, spent a few days as the guest of Miss Hier, and gave the colony much pleasure.

Winifred Hawridge motored from Portsmouth, and after a few days carried Esther Bates back with her. They have been co-workers under Professor Baker.

Mrs. George Williams is renewing old friendships in the leisure of a vacation from her successful work with the Y. W. C. A. in Newark, N. J.

#### Kentucky Trio

The American Institute of Applied Music announces that the Kentucky Trio — Em. E. Smith, violinist; C'Zelma Crosby, cello, and May Bingham, pianist—has been engaged by the head of the Central

States Division of the Y. M. C. A. to play at all the cantonments of the Middle West. The tour begins October 1 and lasts until the middle of November. During the past summer this trio gave twenty-eight concerts for the Red Cross and eight at Camp Taylor.

#### Likes "Women of the Homeland"

Alvin E. Gillett, secretary of the Waterbury, Conn., branch of the Y. M. C. A., writes to Bernard Hamblen, composer of "Women of the Homeland":

I have looked over your song, "Women of the Homeland," and it

#### Sousa, an admirer of Edouard Hesselberg.

One of the staunchest friends and admirers of Edouard Hesselberg, the prominent pianist, composer and pedagogue, is John Philip Sousa. Mr. Hesselberg's new national hymn, "America, My Country," has been endorsed and used by the famous bandmaster. Mr. Hesselberg has now located in Chicago, where he anticipates an especially active season. One of the photographs shows Mr. Hesselberg and Lieutenant Sousa, and in the other are to be seen Sousa, Mrs. Hesselberg and Miss Root, soprano, and Percy Hemus, baritone, during a visit to the Hesselbergs.



seems to me that you have been very successful in writing a song which fits a great need of today. Such songs help to show the women their dignity and value of the work which they are doing to help win the war. I wish you every success with it. I have sent for stereopticon slides, and hope to get our people singing it at the community singing meetings which we have each Friday night, and at which there are 3,000 or 4,000 people present on each occasion.

Most cordially yours,

(Signed) ALVIN E. GILLETT, Secretary.

Apropos, Florence Otis, soprano, sang "Women of the Homeland" all last week during her appearances at Worcester, Mass., and scored a striking success with the number.

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Soprano of

Metropolitan Opera Company, 1915-16  
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## ALFRED Y. CORNELL SUMMER SCHOOL ENDS FIFTEENTH SUCCESSFUL SEASON

Alfred Y. Cornell, the well known teacher of vocal technic, has returned to his Carnegie Hall, New York, studios and resumed his teaching. Mr. Cornell spent the summer months, as usual, at Round Lake, N. Y., where his summer school numbered more than thirty young men and women from all parts of the country. The session opened most auspiciously on July 8 and closed August 16, completing the fifteenth summer season.

The school is run on strict lines and is decidedly not to be considered as an outing for prospective pupils. Explanation of the manner in which the summer school was and always is conducted may be gathered from the following data, which appeared in the school paper, the Cornelian Vocalian:

This is a school, not an outing.  
Retiring hour, 10:30 p. m. Lights out, 11 p. m.  
This rule applies alike to male and female members of the school

A  
F  
I      A soprano  
D      well worth  
E      hearing  
L      S  
A      C  
I      H  
A      E  
D      R

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## GEORGE SWEET

The celebrated maestro and veteran operatic baritone, who, on account of the coming draft to augment our army and navy, offers his services for the position of vocal instructor on the faculty of a first class conservatory or college, providing suitable terms can be arranged. Thus, the instruction of thousands of young singers who desire to enter the profession, as well as those whose aspirations are only for social purposes, will be continued, as it is understood that the government has decided that educational institutions must keep up their work despite war conditions. Mr. Sweet has had a theatrical experience of twenty-two years and has also taught a large number of singers for many seasons, among whom may be mentioned: George Ferguson, so well known in Europe, who studied with Mr. Sweet for seven years and was his only instructor; the late Frank King Clark, who worked with Mr. Sweet (his first teacher) for two years; Dr. Carl Duff, for four years; Catherine Bloodgood, eight years; Florence Mulford, of the Metropolitan Opera Company, seven years; Reginald de Koven and his wife, three years; Alice Nielsen, one year; Maude Lillian Bell, three years; Shannah Cumming, four years, and many others who have been and who are prominently before the public. With Mr. Sweet's experience, entertainments in opera, concert and oratorio could be provided and his knowledge of Italian, French and other languages gives his work a superior rating. As naturally could be supposed, in addition Mr. Sweet could explain the details of the work in a clearer manner than the average foreigner, whose familiarity with the English language is limited. Mr. Sweet is also available for training choirs in Episcopal and other church services and in ensemble singing, through his many years of church work before leaving for his operatic career in Europe. It will be remembered that he was the leading baritone of the Strakosch Grand Italian Opera Company for six months, also with Etelka Gerster-Gardini, the celebrated prima-donna, in this country and with Adelina Patti in Berlin.

*Photo by Howard L. Hume.*

### ALFRED Y. CORNELL'S SUMMER CLASS AT ROUND LAKE, N. Y.

Bottom row (left to right): Margaret Preston Stuart, Abingdon, Va.; Joseph de Stefano, Albany, N. Y.; Jerre Ogden, Muskogee, Okla.; Mabel Pearce Meisenbach, St. Louis, Mo.; Susanne Frantz, Lebanon, Pa.; Lillian Shepard Willis, Herkimer, N. Y.; Eric Anderson, Orange, Mass.; Edith Kelley, Bristol, Va. Second row (left to right): Grace Swartz, Albany, N. Y.; Stella Norelli, New York; Geraldine Marwick, Hartford, Conn.; Helyne Bean, Knoxville, Tenn.; Helen Huff, St. Louis, Mo.; A. Y. Cornell, New York; Nell Hyde, Buchanan, Va.; Madelaine Preis, Albany, N. Y.; Gladys Henderson, Savannah, Ga.; Nora Park, Schenectady, N. Y.; Violet Auer, Schenectady, N. Y. Third row (left to right): Mrs. Oaley, Brooklyn, N. Y.; Bessie Peyton, Front Royal, Va.; Harriette Bean, Knoxville, Tenn.; Jean Sheffer, Mechanicville, N. Y.; Katherine Bean, Knoxville, Tenn.; Minna J. Gaudry, Savannah, Ga.; Adelaide Campbell, Hollins College, Hollins, Va.; Laura Wallace, Covington, Va.; Laura Rhodes, Troy, N. Y. Fourth row (left to right): Walter J. Smythe, Nutley, N. J.; Glenn Clark, Herkimer, N. Y.; J. R. Willis, Herkimer, N. Y.; Forrest Lamont, New York; Earl Warner, Springfield, Mass.; L. Oaley, Brooklyn, N. Y.

without differentiation and will be strictly enforced by the monitors. Friends of the pupils will only be allowed from Saturday noon until Monday morning, and at no other time, and their visits must in no way interfere with the choir service, which is compulsory on all Carnegie Hall occupants.

All shopping excursions, swimming parties, auto trips, Saratoga races attendance, corn roasts, etc., must be arranged for Saturdays, as this is the only day the pupils may leave the school precincts.

Pupils will be required to sign in the office of the registrar after each practice period and any periods missed by indisposition or any cause must be made up.

A class in French diction and one in Italian diction will be established in addition to the vocal technic and interpretation classes. Each class will embrace ten lessons and a working knowledge of the language and its application to singing.

The following students were enrolled in this summer's class: Anderson, Eric, Orange, Mass.; Auer, Violet Brooks, Schenectady, N. Y.; Beane, Helyne, Knoxville, Tenn.; Beane, Katherine, Knoxville, Tenn.; Blackburn, Marion Hall, Albany, N. Y.; Campbell, Adelaide Louise, Hollins, Va.; Clark, Glenn C., Herkimer, N. Y.; Cooper,

Among the summer visitors to the school was Forrest Lamont, leading American tenor with the Chicago Opera Association, whose only teacher is Alfred Y. Cornell. Mr. Lamont and his wife, Miss Norelli, who is also an accomplished singer, spent several days there, during which time some very enjoyable concerts were given. According to the school paper:

The grand finale of their visit was the concert, presented on the evening of July 26, Mr. Lamont and Miss Norelli singing various operatic roles in costume. Although artists, in giving excerpts from operas, feel the lack of proper accoutrements for stage business, the audience felt that the presentations were even more striking with the simple background of pine boughs. Mr. Lamont was so enthusiastically received that after innumerable bows he graciously repeated it.

Mr. Cornell teaches four days a week—Monday, Wednesday, Thursday and Saturday—in his Carnegie Hall studios. On Tuesday he has classes in Springfield, Mass., and Friday takes him to Albany, N. Y.

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**FRENCH ORCHESTRA'S TOUR  
WILL BEGIN OCTOBER 8**

First Concert of La Société des Concerts at Metropolitan Opera House on That Date—The Repertoire

The Metropolitan Opera House will open on October 8 this year, so that the Symphony Orchestra of the Paris Conservatoire (La Société des Concerts du Conservatoire) may make its first two American appearances in New York before starting on a tour of sixty cities in the United States, which will take it as far as the Pacific Coast. The second appearance will take place at the same house on Sunday, October 13.

The first tour of the United States is under the direction of the French High Commission, and is undertaken not only to foster a love of French music in America, but as a symbol of the respect and affection which France bears for the United States.

The orchestra's repertoire will include the following works: Overtures, "Benvenuto Cellini" and "Carnaval Romain," Berlioz; "Le Rouet d'Orphale," "Le Deluge," "Danse Macabre," Saint-Saëns; "L'Apprenti Sorcier," symphony in D minor, Dukas; Nocturnes, "L'Après-midi d'un Faune," Debussy; "Rhapsodie Norvegienne," Lalo; symphony in D minor, "Moreau Symphonie," from "The Redemption"; "Variations Symphoniques," Franck; overture, "Patrie," Bizet; symphony on theme "The Mountaineer" and overture "Le Camp de Wallenstein," d'Indy; symphony in B flat, Chausson; symphonic poem, "Les preludes," Liszt; symphonic poem, "La Procession Nocturne," Rabaud; "Caprice Espagnol," Rimsky-Korsakoff.

As previously stated, the coming of the orchestra is due to plans of the French High Commission and the United States Government, and its visit will be under the direction of the French Government. The French American Association for Musical Art is in charge of the arrangements for the tour, the entire proceeds of which are to be turned over to the Red Cross.

**Frieda Hempel Qualifies as a Movie Star**

Frieda Hempel, the famous soprano of the Metropolitan Opera Company, has taken her first plunge into the movies. She made her debut at Lake Placid last week, an official photographer for the Screen Telegram of the Mutual Film, Inc., conducting. According to reports, it was a brilliant performance, with only a small audience, except the Adirondacks and the rest of the scenery.

For the first time in her life, the prima donna almost had stage fright. With seventy-five operatic roles in her repertoire, and ready to sing and costume every one at a moment's notice, she was perplexed for a moment, when the movie conductor asked her to pose for the camera in the role she has known the longest and so seldom has a chance to play—Frieda Hempel, herself, on a holiday.

"What shall I wear?" asked the singer, who has been called the best dressed woman on the Metropolitan stage, and whose marvelous "Traviata" gowns are still the talk of the town.

"Oh, wear just what you always do," said the photographer, obligingly; "Any old thing."

"But I haven't any old things. You see, I didn't bring anything up here but my trousseau."

"That will have to do, then," he agreed, "but I don't think I'd wear the bridal veil on the links."

Miss Hempel disappeared from the living room of The Larches, one of the attractive cottages of the Lake Placid Club. The photographer and Miss Hempel's husband, William B. Kahn, who was born in New York thirty-six years ago, waited patiently for her to appear, which she shortly did in her golf togs.

"Perhaps I ought to make up," suggested Miss Hempel, as she surveyed the cheerful September sun.

"No, you're all right," said the photographer, as he cast a critical eye on her becoming tan.

The trio took the short cut to the golf links, where the singer is fast attaining her heart's desire to be a "golf cham-peen." Every time she swung her club for a brilliant drive, she caught a glimpse of the camera man and went in for amateur ploughing. Finally, she begged off until the game was started. When she got within putting distance of the third hole, she thought it was time to have her golfing skill recorded.

"All right," she called out in a merry legato, "you can ring the curtain up."

"Too soon," answered the photographer, "I've just rung it down on the first act."

From that time on the performance went smoothly. Miss Hempel drove her car up steep mountain trails and over the edge of sharp cliffs, almost, as requested. She picked flowers on the mountain side; went farmerette-ing; and put Pitti through his tricks—Pitti being her Italian Spitz, about the size of an Angora, who is camouflaged with a lion haircut in the summer.

Then entered the Lake Placid livestock, Jack and Jill, who are allowed to go up the hill because they are prima donna's cotton-tail goats. The goats fitted into the picture splendidly, until the camera man began to give them cues. The strange voice aroused their belligerency, and Jack charged down the hill straight toward the photographer, and Jill came charging after.

**MUSICAL COURIER**

"Call off your goats," he implored earnestly, still grinding.

"Come, Jack; come Jill; come Jack, come Jill," came in the well known voice of gold and magic.

But if it hadn't been for Mr. Kahn and Pitti and a good big stick, the chances are the goat would have devoured the photographer and the camera and the films.

Miss Hempel interrupted her vacation to give a big red Cross concert at the Lake Placid Club, and is soon to begin rehearsals for her seventh season at the Metropolitan, in which she is to have a new role, Annetta, in the revival of "Crispino e la Comare." There are insistent rumors that when the season is over, she will make her formal appearance on the screen in a play now being written for her.

**Great Lakes Quintet in New York**

The Great Lakes Naval Quintet, a new organization which was described at length in a recent number of the MUSICAL COURIER, will give two recitals in New York in the course of its tour throughout the country, the entire proceeds of which will be devoted to the benefit of the Navy Relief Society. The New York dates are at Aeolian Hall, December 20 and 30.

**Knight-Forsberg Joint Recital**

Marjorie Knight, soprano, and Conrad Forsberg, pianist, gave a joint recital at the Alamac Hotel, Lake Ho-

patcong, on a recent Sunday evening, when they were cordially received.

Mr. Forsberg played numbers by Rachmaninoff and Grieg, and Miss Knight gave two groups of English songs, including "Yesterday and Today," "When the Americans Come," "Butterflies" (Veeler), "Deep River" (Burleigh) and "My Laddie" (Thayer). As one encore the soprano gave "Carry Me Back to Ole Virginny."

**ECHOES OF THE LOCKPORT FESTIVAL**

The pictures shown on this page are echoes of the recent American National Music Festival at Lockport, N. Y. One of the illustrations shows the interior of Thurston Auditorium, where all the sessions of the festival were held, and the occasion is one of the evening concerts. On the stage, and headed by Alfred Jury, is the festival chorus. Just below the piano may be seen a group of the visiting artists and composers, with A. A. van de Mark, the founder and guiding spirit of the enterprise (fourth from the reader's right), indicated by a cross.

In the second picture, there is shown the banquet given by the Lockport Country Club for the visiting artists and composers. At the long table (at the reader's left) are Mme. Sturkow-Ryder, William Arms Fischer, Jessie Comlossy, Harry Gilbert, Arthur Hartmann, Carrie Jacobs-Bond, Prof. J. Laurence Erb, Leonard Liebling, Fay Foster, Hallett Gilberté, Mrs. A. B. Evans, Adolph M. Foester, Charles E. Watt, Gaylord Yost, Rosalie Hausman, Harvey Worthington Loomis, Lacy Coe, etc. Most of those mentioned made addresses.



ARTISTS, CHORUS AND AUDIENCE AT ONE OF THE EVENING CONCERTS, LOCKPORT, N. Y.



Photos by Elwood Poole.  
THE COUNTRY CLUB BANQUET FOR THE VISITING ARTISTS AND COMPOSERS, LOCKPORT, N. Y.

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**"SLACKER" RECORDS MUST WORK****Send Your Superfluous Music Disks to the Fighters**

The Phonograph Records Recruiting Corps, which has just been organized by Vivien Burnett (a son of Mrs. Frances Hodgson Burnett), will collect records, machines, and needles to carry music to the soldiers and sailors overseas. The organization is unique, in that it does not intend to make any appeal to the public for funds. But it has a slogan, which is: "Draft your slacker records." The temporary headquarters of the corps is at 21 East Fortieth street, New York. Mr. Burnett said that there are millions of records in good condition lying around idle, and he believes the public will be only too glad to turn these in, once it is known that they can be put to a worthy and patriotic use.

**Walter Greene a Thoroughly American Product**

Walter Greene, the American baritone, whom Mr. Mayer is presenting during the coming season, was born in Illinois and is a purely American product. He studied with Clinton Elder in St. Louis and with Herbert Witherspoon in New York. When Mr. Mayer heard him, he immedi-



Photo Mishkin, N. Y.

WALTER GREENE,  
Baritone.

ately took him under contract for a period of five years, as he considered him the best-equipped American baritone that had been brought under his notice. Mr. Greene thoroughly prepared himself for the concert platform by singing for several years on the stage to secure poise and dramatic expression. He therefore convinces his hearers and holds their attention by his interpretations, and his voice is of beautiful timbre and extensive compass. Walter Greene will be very busy during the season of the Society of American Singers at the Park Theatre. He will give his first New York recital at the Aeolian Hall on Thursday afternoon, November 1.

**Ritt to Give Opera at Brighton Beach**

The MUSICAL COURIER is in receipt of the following interesting communication from Edward Ritt, which requires no comment:

September 11, 1918.

**To the Musical Courier:**

I am going to present grand opera at the Brighton Beach Music Hall, Brighton Beach, N. Y., for which I hold a lease for 1919 for seven months. I shall give opera with artists most internationally known, famous in Europe and America, in repertoire of Russian, French and Italian, in their original languages, by artists recognized for their creations. I hope to set a standard here which will surprise the American public. I have been in this city thirty-two years, and was born in Russia, which is, unfortunately, in German hands at the present moment only. I have studied piano

for all these years and only appeared once, about fifteen years ago, at Carnegie Hall, under the Wolfsohn management. The following morning the MUSICAL COURIER gave me the worst roasting that is possible to put in print. However, I went on practising the piano just the same, and, after all these years have elapsed, I feel that I have made progress, but never appeared in public since. I have had the honor, however, to have Carolina White under my direction for a concert tour for three years, and Mme. White asked me to be her soloist and accompanist, an offer which makes me feel very proud. To make it brief, I am not trying to appear publicly as an artist; I am interested in my artists and in my venture of operatic aspirations, and shall give all the information regarding this matter if you are interested.

Sincerely,  
(Signed) E. Ritt.

**John T. Hand, a Tenor Discovery**

One of the very interesting events connected with the forthcoming season in New York of the Society of American Singers will be the operatic debut of John T. Hand, the American tenor. He is to sing the leading role in "Mignon," and his first appearance is awaited with considerable expectancy by professional circles in the metropolis, and also by those lay music lovers who have received an inkling why in Mr. Hand a singer of exceptional qualities will be forthcoming. This kind of news about musical stars has a way of leaking out before the official announcements are made, and predictions about Mr. Hand's sure success are already being made by those persons who always are anxious after the musical triumph of any individual artist to say, "I told you so."

Added interest regarding Mr. Hand lies in the fact that he represents a radical departure from the usual manner of presenting and exploiting operatic singers. He has come to New York quietly, and without any preliminary heralding, content to let the public and the critics judge of his work and to stand on his own merits. Usually, and

now playing in Washington, and beginning September 23 will play two weeks in Philadelphia, following which the New York premiere will take place.

**Muzio, Visiting Detroit, Sings****at "Y" Hut Dedication**

Claudia Muzio, who has just closed a successful season of opera in Chicago, has been spending the week in Detroit as the guest of Mr. and Mrs. W. H. C. Burnett. Although Miss Muzio is here ostensibly for a rest, she has been entertained extensively. Wednesday afternoon, September 11, she sang at the dedication of the "Y" hut at the River Rouge Naval Training Station. Arias from "La Tosca" and "Madame Butterfly," together with the national anthems of France, Italy and United States, were her contribution, and she sang with the fine tone and dramatic ability that characterize her work. Her charming personality makes it a delight not only to listen to her as a singer but to meet her as a woman. The audience, which crowded the hut to its utmost capacity, listened spellbound, and the tumultuous applause must have assured her in a most gratifying manner of the impression she created. Margaret Mannebach was the efficient accompanist. The concert was arranged by Clara E. Dyer, president of the Chamber Music Society, through the courtesy of Mr. Burnett.

**Appearances of Miller Vocal Art-Science Pupil**

Hazel Drury, pupil of Adelaide Gescheidt, is a young singer with a soprano voice of exceptional range and quality. Miss Drury is only eighteen years of age, and has filled successfully the following engagements during the month of August: At St. George's Church, Newport, R. I., in the morning, and Middletown M. E. Church in the afternoon. She also appeared twice in Osterville, Cape Cod, Mass., first as soloist at a Red Cross benefit performance and later in joint recital with Harry Ross, the Cuban pianist.

**Grace Whistler Returns**

Grace Whistler, the New York vocal teacher, who has returned to her studios, is preparing for a busy season. The advance bookings for lessons are most prosperous—the best Mme. Whistler has ever had—and in order to meet the demands of the work, she has had to secure a second assistant-teacher. On October 13, Mme. Whistler

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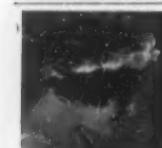
because operatic tenors of high quality are scarce, these singers rush into public performance after inadequate preparation, or after a half success in an unimportant opera house. Not so with Mr. Hand. He has devoted eight years to diligent study and application, part of this time being spent in Europe and the rest of it in artistic communion in America with some of our best native vocal authorities. This intensive method has resulted in a course of concentrated training extending through all the various elements that constitute operatic requirements of the first order. Mr. Hand has held himself off the stage until he feels that he is fully prepared to do the best possible work thereon, and his debut next Monday will demonstrate the degree of truth with which his belief is imbued. He submits himself to the suffrages of the New York public and critics without fear or favor, and is content to abide by the result, for he will feel that at least he has not lacked in application and in that thorough preparatory fitting which is the surest sign of respect on the part of a singer for his intelligent audience.

**Eleanor Painter in "Gloriana"**

September 13 marked the opening of "Gloriana," a musical comedy, at the Apollo Theatre, Atlantic City, N. J., with Eleanor Painter in the leading role. The company is

GRACE WHISTLER,  
New York Vocal Teacher.

will give her first Sunday musical at her studio. She will be heard in an interesting program, in which she will be assisted by Grace Niemann, harpist. Mme. Whistler spent the summer at Lake George and Asbury Park, where she gave several concerts. The singer tells of an amusing incident when she sang in a boat on Lake Dehl. Two fish were among the charmed ones, it seems, and in their hilarity jumped into the air and over the side of the boat.



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## A MORNING WITH A GODOWSKY CLASS

"He is small of stature, but great of soul," said a celebrated painter of Leopold Godowsky. It is this greatness of soul which impresses itself upon one in listening to a lesson in the master class of this artist now in session at Portland, Ore.

It was as a perfectly unexpected pleasure that I was invited to attend one of the four-hour sessions of the Godowsky class. Best of all, it was not for the purpose of reporting it, so that I was free to enjoy, without any share of my attention being devoted to the article which must usually follow a concert or other performance. (Even the call of a trip on the Highway was a resisted temptation that day. The Highway would remain, but Leopold Godowsky would not, and I was to hear a lesson such as students, from time immemorial, have traveled the long road to Europe, dwelling for months—often under privations and always far from friends and home—for the opportunity of receiving.)

It was only afterward that the "material" for a story expressed its own desire to be written, and this article is threefold in its purpose: a freely given tribute to the genius and the loving patience of Leopold Godowsky; an expression of thanks for the interesting and valuable hours spent in the class, and to satisfy a desire to correct in the minds of others (if others have a like misconception) my own wrong conjectures in regard to the value of what might be learned in such a master school series, consisting of only sixty hours in all, when we know that art is long—in fact, as long as life itself. Indeed Godowsky had said that de Pachmann worked over forty years for evenness in Chopin interpretation. How then, I wondered, could one receive much benefit in sixty hours' class work, in an art which required practically a lifetime of study. It is fortunate that we are "never too old to learn."

Before sixty minutes had passed I understood the secret of the value of such instruction. These lessons are a planting of seed which, with cultivation, will grow through all the future years of study. A seed here and a seed there, and the desert places of ordinary piano playing may, with diligence and training, "blossom as the rose" of art.

Perhaps to those who have been students of music it was not such a revelation as it was to me. However, I can safely say that Godowsky has what very few instructors and many of the greatest performers have not—genius as a teacher. What he imparts is the great illuminations which have come to him through the medium of inspiration, combined with years of untiring study, not alone of music but of a wide range of subjects, as well as the results of an intimate knowledge of human nature. And the student who can absorb and "inwardly digest" the instruction given and fully comprehend, in the light of genius thrown for a moment on his work, its lacks and imperfections, may transform piano playing into interpretative art. He who plays for Leopold Godowsky, and cultivates all the seed planted, will have gained not sixty hours' instruction but many years.

Then again there were the moments of illustration when Godowsky, seated at the piano, showed what he wanted done. And just here my admiration for the students was aroused, in that they showed no apparent discouragement, for to listen to the rhythmic perfection, the flowing beauty and the impassioned mastery of those passages, and face the years of study which lay between such a possible consummation and the student performance must require optimistic determination. Nevertheless, "what man has done man may do again," and the masters themselves were students once.

And so "with every hour the marvel grew," and not the least wonder of the four hours of that Godowsky lesson were the personal qualities revealed in the teacher. One hears much about the "artistic temperament"—usually conveying an idea of peculiarities, idiosyncrasies and often irritability, excusable on the ground of genius—but here was an almost inexhaustible patience and good nature—continually lit with flashes of humor—a patience displayed not alone in his treatment of the pupils but revealed as a quality which must have endured through the years of practice which even genius requires to create the nearly flawless artist.

And with it all that unassuming modesty which is the true hallmark of the genuine master. In speaking of differences of opinion or interpretation Godowsky does

not say authoritatively "This is right" or "This is the way it must be played." He says, "This is the way I play it," and the statement carries its own conviction that that is the way it should be played.

When we consider that these sixty hours of arduous work bring to an artist like Godowsky not more than he could earn with one or two concerts, this service, performed so willingly and unselfishly for the good of others, becomes one of the many marvels of genius, as well as one of the beautiful elements of humanity.

## A LISTENER.

## MUSICAL COURIER READERS

## S. Reid Spencer Writes Again

*The Editor, Musical Courier:*

Some time ago you published a letter from me on the bad treatment of organists by the churches. You asked your readers to let you know if the conditions were not as bad as I stated them to be, but nobody tried to refute my charges. I write now to let you know of a growing abuse that I did not mention in my first communication. It is the tendency of churches to hold rehearsals on Friday nights. On first thought this does not seem to be a matter of consequence. But this prevents their organists from holding positions in Jewish synagogues. In view of the small salaries paid by churches which are continually being reduced, it would seem that they ought to approach good musicians, hat in hand, and not think of depriving them of any additional revenue. One reason for this is the ubiquitous and unappealable volunteer choir. Saturday night is movie night, beat night, or both, with the average silly "chicken" in the volunteer choir. Before she would miss some blood and thunder thriller of the screen, or change her arrangements in any way, she would see the organist lose hundreds of dollars in revenue, and if any suggestion is made about changing the rehearsal night she threatens to leave not only the choir but also the church. One such said to me, with a nasty sneer, that a certain prominent church of this city had Friday night rehearsals, and she did not see why I could not do as their organist did. I replied that if their church paid one-third of the salary received by the organist at the church she mentioned, that I would be glad to take the place and not go in for synagogue work. The less churches pay the more overbearing and oppressive they are. I know of one church that pays its organist three dollars a week. They demanded that he play gratis every night for two or three weeks for their series of protracted meetings. When he refused they said all sorts of unkind things about him, and hinted at getting somebody else whose heart and interest would be in their work. Doubtless if the salary were fifty cents a week, he would be required to sweep out the church to the tune of kicks and insults. I doubt if the most perfectly organized union would help matters, as there is always some girl or amateur who will play for anything offered, and the average church does not know and does not care about the difference.

Recently I was a candidate for a position in a church. I was assured by the pastor, two members of the music committee and several of the members that I was the only available applicant, that the music committee would have a meeting soon and vote to appoint me, and that that was only a matter of form. In good faith I refused something else. Not long afterward I received a note stating that the position had been filled. As the church had been closed for the month, whoever got the place did not have and could not have had a hearing. How often is it that a church, in selecting an organist, considers ability either last or not at all? How often are all capable applicants turned down without consideration, and some ridiculous little simian appointed for being a friend or relative of the "main squeeze"? Things are getting so

that good organists, disheartened and disgusted, are turning to other lines of musical work or entirely different work, while the churches, delighted at the chance to cut the music appropriation to almost nothing, are engaging the disgracefully incompetent and considering themselves just as well off. Don't take my word for this, but drop into any church at random some Sunday, and hear for yourself.

Sincerely yours,

S. REID SPENCER.

## Giuseppe de Luca's Annual Fall Tour

Giuseppe de Luca, the celebrated baritone of the Metropolitan Opera Company, will start at the end of this month on his longest fall tour, which will take in twenty-two cities, including Montreal, Toronto, Detroit, Saginaw, Toledo, Duluth, Sioux Falls, Sioux City, Lincoln, Denver, Tulsa, Muskogee, Wichita, Dallas, Atlanta, Nashville, Dayton, Pittsburgh, Evansville, Des Moines, Milwaukee, and New York. Mr. de Luca, still at his summer home in Long Branch, N. J., is rehearsing several new roles which he will create at the Metropolitan Opera House this winter.



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# MUSICAL COURIER

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## IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

A conductor! a conductor! Our kingdom for a conductor! (Shakespeare a la Boston.)

Men, munitions, machine guns abroad; music, money, morale at home.

American music and musicians again are prepared to do their vital share in helping the Fourth Liberty Loan to a successful conclusion.

Music will end the war. Jones says coal will end it; Smith says food, and Brown says sugar. We say music because music is in our line. In the meantime, the armies are waiting for our decision.

Hats off to the women. At the London Promenade concerts the "concertmaster" just now is Dora Garland. And in America we continue to deny women places in our leading symphony orchestras. Why?

Opera in English will return here next Saturday with the San Carlo Company's performance of "Secret of Suzanne" and continue next Monday with the season of the Society of American Singers.

Father Finn, director of the famous Paulist Choristers, formerly of Chicago, has been appointed organist and choirmaster of the Church of St. Paul the Apostle, New York. Father Finn will add twenty-five voices, drawn from his choristers, to the present choir of the church.

Those who think that the romance is all gone out of opera should read the story on the front page of this issue of the discovery by Cleofonte Campanini of the two young American artists, entirely unknown to operatic fame, who are to sing principal roles with the Chicago Opera Association the coming season. They are Dorothy Jardon, soprano, and Henry Rogerson, tenor, and their careers will be watched with great interest. Incidentally a fresh light is thrown on the alertness of the Chicago opera director, which in the past has resulted in the

discovery of such luminaries as Galli-Curci and Rosa Raisa, to mention only two of recent seasons.

When the Americans began their advance in Lorraine last week, it is reported that as our boys went over the top behind a barrage they sang loudly: "Where Do We Go From Here?" It is a good theme for an American patriotic symphony, descriptive of the doings in France. One of the movements should have a triple canon, in close harmony, on the airs of "The Star Spangled Banner," "The Marseillaise," and "God Save the King."

Among the soloists already engaged for the forthcoming home season of the Philadelphia Orchestra are Thibaud, Teyte, Bauer, Kindler (cello), Van Dresser, Hofmann; Zimbalist, Gabrilowitsch, Thaddeus Rich, Cortot, Frijsch, Irma Seydel, Ornstein, Samaroff, Matzenauer. The five New York (Carnegie Hall) concerts of the orchestra are to take place Tuesday afternoons, November 19, December 17, January 21, February 11, and March 11. The soloists will be Matzenauer, Samaroff, Bauer, Thibaud, Zimbalist, Gabrilowitsch.

Congratulations to Cleofonte Campanini on securing Giorgio Polacco for the coming season of the Chicago Opera Association. In Polacco he has secured one of the foremost Italian opera conductors of the day—much too good a man to be allowed to go out of America, as he proved in his years at the Metropolitan. Mr. Campanini, it may be incidentally remarked, is one of the rare impresarios who engages or dismisses artists solely on the grounds of their artistic achievements and is not influenced by personal prejudices—or prima donnas.

Up at the Century Theatre last Sunday evening, erstwhile home of that famous but doomed experiment in opera in English, opera returned to its own last Sunday evening. The occasion was a benefit for the Tank Corps League. The name of the opera was "Noise and More Noise" and it was conceived and written by about one thousand Treat-'Em-Rough Teufelhunde out in the audience. The cast of the opera was headed by no less a figure than Enrico Caruso himself and in his support were found a few unknowns like George Cohan, Will Rogers, Anna Fitzsimons, Sophie Tucker, Emma Carus (not Rico's cousin, by the way), Al Jolson and Joe Jackson. It was quite some show.

The directly practical value of music in the war has been perhaps no better illustrated than in the shipyards. Echoes have come frequently of the work of their bands, community "Sings," quartets, and other ensemble singing. Owners or the heads of the big organizations are thoroughly in sympathy with and do all in their power to encourage this movement among the men. A practical illustration is cited by the Oakland, Cal., correspondent to the MUSICAL COURIER in a letter in this week's issue, who tells of a visit made to the Moore Ship Building Company, of that city. It seems that this firm has inaugurated a program which calls for the launching of a vessel every ten days, but that more than 2,000 employees find time for a glee club, double quartet, community singing and a band—all under the direction of John W. McKenzie, of Oakland. "The beneficial effect on the men's nerves and general health is already sufficiently marked to warrant the approval of the management," is the interesting conclusion.

Our Government should give formal authorization for the bands at the various aviation camps. So far this has not been done, and the result is that the bands are kept up from individual subscriptions from the officers. In the smaller aviation fields this is a heavy tax, as the instruments in most cases amount to \$1,000 per band. These organizations also are having trouble in obtaining music. The MUSICAL COURIER learns that especially two fields are in need of music, Barron Field at Everman, Texas, and Caruthers Field at Benbrook, Texas. About twenty-four standard marches and overtures for each of these bands would make up the lack. Carl Venth, who has charge of music at Camp Bowie, Fort Worth, Texas, is very much interested in trying to help the bands in his vicinity to obtain support, both as to money and sheet music. If any MUSICAL COURIER readers have suggestions along these lines, they should send them immediately to Mr. Venth at the aforementioned address. He has recently received an appointment from the

War Department as Camp Band Instructor of the Quartermaster's Corps of the Army, New York. The appointment is the first of its kind in the United States.

"National Anthem Day," the 104th anniversary of the writing of "The Star Spangled Banner," was celebrated here last Saturday with musical and other ceremonies. Thousands of persons assembled in the public parks and sang the song, 15,000 men and women being gathered, for instance, in front of the City Hall. Anna Fitzsimons and other well known artists assisted at the various meetings.

Following his recent successful master classes in pianism in San Francisco and Los Angeles, Leopold Godowsky now is at Portland, Ore., where thirty pupils have enrolled under his guidance and are sitting at the feet of the master acquiring knowledge which should be of inestimable value in helping to spread musical culture in the northwest part of our land. In another column will be found a description of one of the Godowsky lessons, written by a pupil in his present class.

Somewhat over a year ago the Music Festival Association of Atlanta, Ga., voted to suspend, until after the war, the annual season of the Metropolitan Opera, a measure patriotic in its inception and deserving of nothing short of unstinted commendation from all real patriots. Now comes the intimation that this same Festival Association is seriously considering the resumption of the Metropolitan season, for the reasons that the crucial period of the war now appears to be passed and, further, that the unprecedented affluence which has come to the South through the activity of its cotton markets makes it no longer necessary to set so close a watch on the community purse. In the South, Atlanta long has been one of the chief musical centers, ambitious in its artistic endeavors and liberal in the fulfillment of obligations incurred. It is to be hoped, therefore, that the Music Festival Association, in view of existing conditions, will vote at its March meeting for a resumption of this outstanding feature of its artistic activities, the annual spring visit of the Metropolitan Opera Company.

The approaching visit, for the second time, of the Chicago Opera to Shreveport, La., which progressive little city claims the unique distinction of being the smallest town in the United States to support opera of the metropolitan kind, is awakening intense interest and enthusiastic support among the music lovers of the surrounding country. Notwithstanding the fact that the event still is more than five weeks distant—October 21–22—ticket reservations are pouring into Shreveport from all over Louisiana, as well as from parts of Texas, Arkansas and Mississippi. Another distinctive feature of the visit of the Chicago Opera to Shreveport is that the multitudinous details of the local management, both this year and last, have been entirely in feminine hands, Frances Otey Allen, one of Shreveport's leading musicians, being the capable "impresaria" (if one may be allowed to feminize a masculine term) whose faith in the musical future of the town, as evidenced by her self-sacrificing labor of the past several years, now is beginning to be fully justified. It has been only a few years since Mrs. Allen imported to Shreveport the first musical organization of any note to visit the town, the Pittsburgh Orchestra. In those days it was a real feat to inveigle a Shreveport audience of any size to a concert of worthwhile music, and the fact that Mrs. Allen succeeded in packing the local opera house testifies to her natural aptitude as a manager. Since then she has managed locally such other noted orchestras as the New York Philharmonic, the New York Symphony and the St. Louis Symphony; such famous singers as David Bispham, John McCormack, Margaret Woodrow Wilson, Christine Miller and Frederick Gunster, and last, but by no means least, the Chicago Opera for two seasons. The repeated appearances of such attractions have resulted in a rapidly growing musical appreciation—an appreciation which has spread far beyond the bounds of Shreveport and into the surrounding country, so that Shreveport now represents in Louisiana something of what the little town of Lindborg stands for in Kansas—a sort of musical Mecca for the music lovers of a large adjacent territory: all of which is attributable to the determined efforts of a woman who had a vision of what the best in music ought to mean in the life of a community, and who went to work along practical lines to make her dream come true.

# VARIATIONS

By the Editor-in-Chief

## Veering the Course

The readers of this column know that we have not been an ardent advocate of community singing; in fact, we have been rather against it. Of course, only on artistic grounds. We claimed that while community singing, in the form of "singing schools" had been proved successful long ago in New England and elsewhere as a means of uniting "folks" socially and making them gentle and neighborly, no apparent advance in real musical understanding or sensibility ever had been noted as a result of the massed vocal gatherings.

A few years ago some one started "community singing," and the idea took hold quickly because of the ease with which it could be carried out, and then came the war to help the movement immeasurably. We thought to perceive that it was a time when crowds like to congregate and share community sentiment, and to take part in song services which cost them nothing and enabled them to give voice to popular music with which they already were familiar.

Several weeks ago Albert N. Hoxie, director of music at the League Island Navy Yard (Philadelphia) was in New York and invited us to discuss community unity music with him. We had heard of his successful labors in the field of popular choral communion and were willing to have him convince us, if possible, that such performances had a basis of artistic merit sufficient to lead in time to solid musical results.

We met Hoxie and were struck with his vigor and enthusiasm. When he discussed his favorite subject his eyes lit with apostolic fire and his voice took on a preacher's eloquence. As he is by vocation the president of a very prosperous manufacturing establishment in Philadelphia, and by avocation a violinist and choral conductor, we believed in his zeal. We felt that he was not interested in community music because he thought he could make a salary out of it, or reap a profit on the sale of music books or song sheets. On the contrary, Mr. Hoxie is at the present time paying out of his own pocket for such material and distributing it free.

Last Sunday we went to Philadelphia especially to see and hear a practical demonstration of the Hoxie ideals and methods in community singing. At Oak Lane, a suburb, we saw him take in hand an outdoor crowd of several thousand persons, and lead them through a dozen songs, including "popular" ones, hymns, and patriotic airs, the while they stood for almost two hours without any lessening of the throng. No one coerced them to stay; no one asked them. It was plain even to a dissenter like ourself that they remained because they liked the singing and especially because they liked it the way they were doing it under Mr. Hoxie's guidance.

He is tall and resolute, but it was not force that held his singers hanging on the end of his baton. It was humanity and personality and intimate knowledge of his people and of the methods necessary to affiliate them with his musical material. He appeared to be entertaining them when they really were entertaining themselves. He never appeared to be instructing them—but he was. He gave them rhythm, had them open their mouths wide for tonal production, got them humming by way of contrast, produced special effects with separate choirs—the "fringe" spectators, the children, the men, the women, the soldiers, etc.—and all the time interspersed the proceedings with terse witticisms, personal remarks, orchestral selections, praise, and a smile of a most insinuating kind whose effects on the majority of those who faced him was reflected in their good spirits and the quickness with which they answered to his every direction.

In the evening we went to Asbury Lake, another suburb, where a crowd of many thousands (we couldn't even estimate the number) covered the sloping hillside that faced the leader, and there in the gathering dusk, with the moon shining through the branches of the huge willows that studded the al fresco stage, a stage which had grass for a carpet and the star studded sky for a roof, Mr. Hoxie not only repeated the wonders of the afternoon, but even improved upon them, getting his chorus, after one or two short trials, to do antiphonal singing ("Ole Black Joe") in perfect tune and time and with fine tonal effect.

Mr. Hoxie has a Liberty Chorus whose material consists of volunteers gathered from the community

meetings. In the winter they do "The Messiah" and other oratorios. Mr. Hoxie says that he can and will have his informal, unorganized choruses graduating soon from elementary works to the better class compositions and finally to the masterpieces. After watching his work we admit our belief that he is competent to succeed.

Of the great general value of community singing we are convinced. We saw grizzled, gnarled men singing who looked as though there were not an ounce of music in their makeup.

We confess that after an embarrassed aloofness of half an hour or so, we took a song sheet and unconsciously found ourselves singing "There's a Long, Long Trail," "Keep the Home Fires Burning," "Over There," etc., and enjoying the experience immensely.

## American Wedding Marches

In line with the strongly advocated and widely practised policy that German music must go in this country during the war, many influential voices were raised against Mendelssohn's and Wagner's wedding marches and joined in the demand for an epithalamium of American origin and composition. John Philip Sousa and Reginald de Koven, listening to the cry, have come forward with new American nuptial music. We have not heard Sousa's, but de Koven's march was published in the New York Herald (it was written for that paper) of September 15. It is called "American Wedding March," and the sub caption reads: "To Replace the German Music of the Altar."

The de Koven march is a ringing, swinging piece, with enough of the required pomp and the necessary lyrical middle part as a contrast. Melodically, the march is attractive; harmonically it is characteristic. There are many reasons why patriots should use the de Koven march, but the strongest reason of all is that the morceau represents a bit of writing really excellent, and especially for a pièce d'occasion.

To a Herald reporter de Koven expressed himself forcibly on the subject of modern German music and what he calls "crimson Kultur." He relegates both to Gehenna and points out the great opportunity which now has come to American music, American musicians—and the American public. About Bach, Beethoven, Brahms, Schumann, Mendelssohn, de Koven is tolerant and advises their retention so as not to deprive American music students of certain educational advantages. Strauss and Reger come in for severe castigation, of course.

"By Gabriel's trumpet, by the harps of heaven," declared de Koven to the Herald man, "what America needs is national appreciation of a national school of music! When, oh, when, will America begin to realize that she need not look overseas for musical genius? She has it here. I have seen in this Gargantuan city of New York scores of struggling artists forced under by America's stupid snobbishness in the matter of music." De Koven describes his own American birth as a great drawback during his earlier career and says that had he come from Vienna, Berlin, Florence, Rome, Paris, London, or Brussels his path would have been one of rosebuds instead of thorns. "War now has brought about in this country," the speaker went on, "a unity of national feeling which alone is likely to give birth to a national school of American music. Our future school of music will be a cosmopolitan school; cosmopolitan and yet, Americanly distinctive—just as distinctive as the American army is distinctive, although it is composed of races of all the earth. Just as the spirit of the American army is distinctive from that of the British, the French, and most assuredly the German, just so will American music be distinctive. I am speaking now, of course, of American music of the finest fiber."

America has no folk tunes in the strict sense of the word; negro and Indian songs are not racially characteristic; rag and jazz compositions are merely stages in our national tonal growth and education,—and they have taught many Americans to care for music who never liked it before; nothing new is coming from Europe now; America will be forced to develop her own music school; so says de Koven.

Asked what he had sought to express in his wed-ding march, the composer replied: "Four things. Dignity is the first. Not solemnity, mind you, but dignity. Then a sense of festivity, joyousness, and

after that tunefulness. Throughout my piece I have sought to interweave a note of exaltation, of exuberance, triumph!"

De Koven has just been made music critic of the Herald, an appointment which American musicians will hail with gladness, for when he wielded the critical pen on the World, he was the only New York writer on music who went out of his way to seek new American music, and to discuss it considerately and constructively.

## Nolens Volens

Until a few days ago the Boston Symphony Orchestra was seeking any good conductor except an American conductor; now comes the news from Back Bay that the B. S. O. executives are combing the lists of our native sons for a baton wielder who might measure up to the Athenian traditions of our neighboring city. The MUSICAL COURIER would be glad to furnish six eligible names to the nolens volens patriots of the Boston selecting board.

## Teach for the Red Cross

A critic who handles the tonal subject in a human and universally understandable way is W. F. Gates, of Los Angeles. He writes pieces about music in the Graphic and the Pacific Coast Musician. Recently he told teacher-readers of the latter paper how they may aid the Red Cross, and his plan is so good that we repeat it here so as to bring it to nationwide attention.

Friend Gates first speaks a few feeling words about the limited income that falls to the lot of the average music teacher and which prevents him from making large financial gifts to war charities, the Red Cross, for instance. "Say to some person who is able," he continues, "and who has a child that should be taught music, 'Give me the usual rates for teaching your child and I will give all the income of it to the Red Cross—or you can pay it to the society and give me the receipt.'" Furthermore:

Teachers who will not solicit business in this personal way for themselves, need have no compunction about doing so for the Red Cross—and we all know what that means. In this plan, the teacher turns what he has most of—time—into money for the aid of stricken humanity. He is more than doing his proportionate part.

We read of the "Dollar-a-Year" men, and all honor to them. But those men who give all their time to the Government are men who have accumulated so much that their future and their families are provided for and they have no need to "take thought of tomorrow." The musician not only must consider the days to come, but even today itself. He must increase his business by proper announcements to the public and he must conserve his means.

But his few hours a week thus given to "teaching for the Red Cross" is more of a donation for him that is the full time of the "Dollar men" is to them. Solicit a pupil or two "for the Red Cross." Try it.

## Looking Backward

Memories of the recent Lockport Festival crowd in upon us and as we single out the recollections we discover that the strongest of them concern Campbell-Tipton's "Heroic" piano sonata, Gilberte's new songs with violin obbligato, the piano playing of Jessie Comlossy, Sturkow-Ryder, Edith Thompson, and Edna Gunnar Peterson, Cecil Burleigh's violin concerto, Gaylord Yost's "Louisiana" suite, half a dozen of the "plain little songs," as she calls them, of Carrie Jacobs-Bond, Arne Oldberg's piano sonata, Fay Foster's "The Americans Are Coming" and Charles W. Clark's singing of it, Cadman's trio, Carpenter's violin sonata, Foerster's "Serenade," and Arthur Hartmann's evening of compositions. His "Paysage Russe," "Tania" and "American Prelude" are piano morceaux keen in coloring and vivid in dramatic treatment. The songs, "When I Walk With You," "Cherry Ripe," and "A Fragment" should have a place on all recital programs. They are striking examples of tonal characterization. No one has made better violin transcriptions than Hartmann, and no one plays them better than he does. With three of them he brought down the house at Lockport, and was forced to repeat "The Waltzing Doll" (Poldini-Hartmann) and to add "Wild Rose" (MacDowell-Hartmann).

A. A. van de Mark, the founder and managing director of the Lockport Festival, did a man's work in bringing off the enterprise this year in spite of war and travel drawbacks. He is more than ever convinced that the function has come to stay and that with proper support it may be made a potent factor in giving vital impetus to American music at this time when it is facing its grand opportunity and awaiting its great awakening.

## Music and 'Mericans

Claudia Muzio sang for American sailors and soldiers at River Rouge, Mich., last week and delighted her hearers with her attractive appearance,

her sweet voice, and her fine art. The lads outdid themselves in acts of admiration and gallantry. Flowers and flags rained upon the prima donna. Rev. Dr. M. S. Rice made an address and some of it is so characteristically American that we take pleasure in reproducing it herewith. Mr. Rice said:

"If Germany surrounded the American continent with U-boats fifty deep for a million years and when they came up and blew the bubbles out of their nose and the commanders asked us how we were, we could say truthfully: 'Fine. How's every little thing with you?'"

"That's America. Germany thought we couldn't get along without her because we let Germany do a lot of things for us that we didn't want to do for ourselves. Now, Germany will find we can get along better without her, but she can't get along without us, so—goodnight, Germany!"

"We can make anything we want, do anything we want, have anything we want any time we want and we don't care if there isn't any other nation on earth. Our American boys are running so fast the kitchens can't keep up with them and the Germans are running so fast their kitchens can't get out of the way, which is probably why the Germans are having more to eat in this drive than the Americans are, provided there is anything to eat at all in the German kitchens: I'd rather die for America than live without her."

#### Variationettes

Scherzando, in the Pacific Coast Musician, has this: "Music Leader notes that the Orpheus presentation at Berkeley was given with 'never a bald spot.' First time we have heard of hirsute operas." How about "Samson and Delilah"?

How funny it seems now that Philadelphia paid Wagner \$5,000 in 1876 for writing a work to celebrate the centenary of America's independence, and that he called the composition "Kaisermarsch."

F. E. W. bonmots: "As a rule, a plugged tooth is more sound than a 'plugged' song."

W. J. Henderson asks: "Is the Sonata Form Exhausted?" Not quite. We came across a new one the other day that numbered forty-two pages.

Although the "Marcia Reale" is the official national air of Italy, the most popular martial song of that country is the Garibaldi Hymn. We were familiar with its persuasive music, but we happened across its text only recently and were struck with its combination of fervor and beauty. These verses by Luigi Merantini are a model of what patriotic song words should be like. Generally such stanzas are more propulsive than polished, more pithy than poetical—even though they seem to serve their purpose in their present state.

The rare sound of the Shofar was abroad in the land last Monday. No one would have been surprised to hear it blast forth, "Over There" in the synagogues.

Unappreciated ones should seize upon this for their plea: "The heretic, the disturber, the genius, is the real person, the person stubborn in his intelligent instinct or protected by some trick of nature, some providential blindness, or deafness even, which prevents his being duped by a fashion; some stubbornness, some unsocial surliness which prevents him from pretending to be duped, from pretending to acquiesce." The foregoing is in Ezra Pound's new volume of essays called "Pavannes and Divisions."

If there is any money left in New York after September 28, when the Fourth Liberty Loan Drive starts, John McCormack will get it when he gives his season's opening recital at the Hippodrome, September 29. However, the money will not help John much for he has promised to pass on every penny of it for the purchase of comfort kits and Christmas packages for the boys in the United States Navy. Secretary Daniels has promised to attend the concert.

Oscar Hammerstein always dreamed of popular priced opera; Fortune Gallo gives it.

From the Woman's Weekly we learn that Lena Guibert Ford, writer of the words of "Keep the Home Fires Burning," was slain in London, March, 1918, by a German bomb during an aeroplane raid. Ivor Novello, the composer of the popular number, relates these details of its making: "I do not know just what inspired me, but I had in mind the keeping of as many homes as possible happy during the absence of the soldiers. The phrase 'Keep the

Home Fires Burning,' kept running in my mind, so I rang up Mrs. Ford, whom I knew, for a good writer of lyrics, and talked with her about it. Mrs. Ford came in and wrote the words in ten minutes. I did the music in about the same time and the whole thing was fixed up in less than half an hour." That is how to write a song that sells millions of copies. It sounds easy. Try it.

We are in receipt of a Niagara Falls post card from Richard Ordynski, the Metropolitan Opera House stage director, reading: "I am spending two weeks of my vacation at the Polish Army Camp in Canada, telling them bits of Polish history, reading poems, etc. What joy to be with those boys and what wonderful spirit they reveal. The Allies may be proud of them."

Bert Leston Taylor line-o'-types in the Chicago Tribune: "Mr. Danirosch reports that General Pershing wants good music for his bands. But, we hazard, not too good. The best of the war songs we know is John Carpenter's, but we have not heard anybody whistling it."

From Huntington, W. Va., Rhea Silberta sends us an interesting letter, and some extracts therefrom are these:

The other night I heard our local motion picture orchestra play "Babes in Toyland," "Manon," Moszkowski's "Serenata," the Bach-Gounod "Ave Maria"—and, of course, Irving Berlin's "Gee, How I Hate to Get Up in the Morning." Rather a wide range, don't you think so? The people seemed to enjoy the Massenet as much as the Berlin.

After the show I spoke to the leader, Mr. Carter (good American name and man), and he told me that when he played the heavier music no attention was paid to it until the people had heard it at least half a dozen times, when they would begin to come up to him and ask the name of the piece he had played when she was leaving home, or the baby was dying. He has even taught them to like the Schubert "Unfinished" symphony. Imagine having to teach any one to love that! Well, our people seem at last to be getting on the right track, and that is something to be thankful for. And, oh yes, the San Carlo Company was here two years ago and packed the house to the eaves. Yours in the good old cause (down with the ukuleles). Cordially,

RHEA SILBERTA.

Jan Sibelius, the Finnish composer, was condemned to death by the Red Guards not long ago, but thanks to the assistance of Professor Kajanu, Sibelius escaped and after hiding for days in a cellar at Helsingfors made his way safely to Stockholm where he now is a refugee. It appears that in order to save Sibelius, Kajanu had to appeal to the then "War Minister" of Finland, a liberated felon, who had at one time been a cornet player, knew the Sibelius compositions, and liked them. Suppose he had been a music critic—one trembles at the thought.

War's leveling powers are instanced amusingly in the Westminster Gazette (London) of recent date. An officer who is a good musician was visiting his old mess at Woolwich a few weeks ago when he was requested to sing a few songs after dinner. He was told that his accompaniments would be played by the wine butler! The official in question proved to be Hubert Bath, whose work in the days before the war was so closely connected with the music of London, and who, with Captain Basil Hood and G. H. Clutsam, added "Young England" to the few distinctively patriotic stage productions of 1916-17. "I believe him to be a good wine butler," reported the musical officer, "and he certainly is an excellent accompanist."

The Germans disregarded tradition when they named one of their defensive positions Wotan line. Young Siegfried smashed Wotan's spear and now Young America is smashing Wotan's sword.

Now that professional baseball is suspended during the war, there ought to be more space in the daily papers for the doings of the opera singers, who have been unduly neglected of late simply because of the Western Front.

All spread eagling and pluribus unumming aside, American popular music is playing an astoundingly big role in the lives of the soldiers here and abroad, and its effect on the upkeep of spirits and the maintenance of morale cannot be emphasized too strongly. Sceptics who sneered when music was first spoken of as essential now have become convinced, and some of them (in Washington) are among the most ardent supporters of every Government order or regulation that helps the tonal cause

in the camps and at the Front. It was splendid to read that the American soldiers charged at St. Mihiel chanting "Where Do We Go From Here?" The singing soldier is a new type and a good one, apparently. Popular music has demonstrated its right to a place in the sun; it is actively helping to win the war.

Good bye to the three Bs of the German-American orchestral musicians. Beethoven went first, now comes Beer, and at no distant date will follow Binoche.

If the draft gets our leading operatic tenors and baritones we may see women singing those roles. Remember Mary Garden as Jean, the Jongleur.

"Only a good brass band," says the New York Globe, "can play all the airs the drum major puts on."

A noted teacher said the other day: "If music is elevating, then why in thunder doesn't it elevate the musical profession?"

In answer to the question of a correspondent who signs himself "E. F. C." we would say that this column is published primarily for the delight of those who like it, and the disgruntlement of those who do not.

LEONARD LIEBLING.

#### BOSTON SEEKING

The Boston Symphony Orchestra conductorship situation has resolved itself into something most unusual—something, in fact, that one would have said was impossible. The position—generally regarded as the foremost conductorship of America if not of the whole world—is going begging. At the present time it is seeking the man, instead of the man seeking it. This most unusual situation has arisen owing to the fact that the trustees have accepted Toscanini's assurance that he will be in a position to assume the conductorship in the fall of 1919 and have determined to hold the place open for him, in the meanwhile seeking some capable man to assume the leadership for the season of 1918-19, which is only a few weeks away now. This was the course adopted by Major Higginson during the interim between the two engagements of Doctor Muck, when Max Fiedler was at the head of the orchestra for a few seasons.

There is nothing humiliating in asking any conductor to take the conductorship of such an organization as the Boston Symphony Orchestra for only one season. Indeed, any man of sufficient talent could make a reputation for himself in that time with such a magnificent body of musicians at his command as that in Boston. The trouble is, however, as the trustees have discovered, that few men of sufficient capability are willing or able to give up their present positions or long term contracts for the short-lived honor. Within the last few weeks several conductors of reputation have been approached. Among them the MUSICAL COURIER knows of Pierre Monteux, former conductor of the Orchestre Monteux of Paris, later with the Diaghileff ballet in this country, and last season French conductor of the Metropolitan Opera, where he has a contract for the coming season. Aside from whatever wishes Mr. Monteux may have had in the matter, the Metropolitan management, since its repertoire for the coming season was all planned and Mr. Monteux's part in it definitely assigned, very naturally regarded it as impossible to grant him the necessary year's leave of absence, though had the management been approached some months earlier, it is intimated that the decision would have been different.

Another eminent conductor of international reputation to whom the position was offered was Giorgio Polacco. Mr. Polacco was already in negotiation, however, with the Chicago Opera Association and his decision to accept the extremely favorable long term contract offered him by Cleofonte Campanini was only to be expected under the circumstances.

The situation, with the new season so close at hand, is indeed an interesting one—aside from its many amusing features. One is at a loss to understand why in the name of all that is sensible the trustees, confronted by the present situation, do not select one of half a dozen or more thoroughly competent American conductors for the interim term. Their names have been mentioned repeatedly in the MUSICAL COURIER. There is no need to present the list again—the trustees know readily enough just who could be had. It would be an

opportunity for some young man to show what is in him and incidentally an opportunity for the ultra-Bostonian trustees to show a brand of Americanism particularly in place at the present moment.

And Toscanini in 1919—well, the great leader is known as a man of caprices; and a year at the present time brings forth many astonishing changes.

### A BALLAD OF BOSTON

They need a man in Boston  
To lead the Boston band—  
A baton in his fingers,  
A score upon his stand—  
A man to stand  
Before the band.  
And wag a waving wand of wood.

They need a man in Boston—  
The Boston up in Mass.,  
A master man of class,  
A boss for Boston's Boston band,  
To stand before the standing stand  
And wag a stick.  
They need him quick!

Arise, Conductors, young and old,  
Orchestral fame is yours, and gold,  
If you can get and then can hold  
The wagging stick in Boston.

He must of course be one of us—  
A French, or English, Cuban, Dutch,  
Chinese conductor, or some such  
Of us that fight the Hun and Turk.  
He might be Yankee for a change,  
Italian, Russian, Portuguese.  
From Canada to Greece we range  
And write conductors: "Will you please  
Come out (or in) to Boston town,  
Of beans and orchestra renown,  
And wag (or wave) a wand of wood  
(Though ivory is just as good),  
And make our great performers play,  
Sit up, take notice, and obey,  
And travel up and down the land  
With Boston's famous concert band,  
And show the ruder towns out West  
That Boston's orchestra is best,  
And make the West's conductors jealous,  
Or stimulate them to be zealous  
In imitating Boston."

Come, Toscanini, leave your Rome,  
Make Boston, Mass., your active home.  
Or Dutchman, Mengelberg, come over  
And live on Massachusetts clover.  
Would Wood would leave his London town  
And in New England settle down.

Then hasten up to Boston, Mass.,  
In ones or twos, or come en masse.

### THE BYSTANDER

Away in the Adirondacks for ten days or so, the By-stander returned home only to be met with the shocking news of the sudden death of a near and dear friend—Oscar Spirescu, the conductor.

Thousands on both sides of the Atlantic knew and valued him as an artist, but only his intimates knew him for the generous, warm hearted man that he was—always cheerful, always with a pleasant word on his lips. Such men are only too scarce, and their loss is keenly felt by the circle of friends for whom they helped to make life pleasant.

How few weeks ago was it that Spirescu and the By-stander, for want of something better to do, dug through the heterogeneous collection of old music that accumulates on the piano of a summer hotel, discovered some of the old four hand pieces of every one's childhood—the imperishable Moszkowski "Spanish Dances" among them—and romped through them together to their own great delight, whatever the other guests may have thought. Eugene Bernstein, happening to pass when we were in full cry, remarked the next day, "Well, I could tell it was two musicians playing, though I knew it wasn't two pianists!" a compliment duly relished by both of us.

Spirescu was steadily making a place for himself in the very first conducting ranks of this country, though he had not been here long enough, when his untimely death cut him off, to attain the place that was his in Europe. Rumania, as far as my recollection goes, has produced only two musicians who have made names for themselves well known in the outside world. One is Enesco and the other was Spirescu. In his native country he had not only been decorated for his work as leader of the Royal Opera, but he was also well known as a composer. A score or more of his songs are household favorites throughout Rumania.

Since Rumania entered the war, he had worked here unceasingly at raising funds for the relief of his stricken fellow countrymen. In private life, too, his generous nature cou'd never refuse to honor an appeal for help from a fellow artist or a friend. With his colleagues and his men he remained always the same genial, considerate, friendly

The season will be with us soon  
And they have not rehearsed a tune  
Or touched a symphony of Brahms'—  
(Late enemy of Uncle Sam's)—  
Or friend Tschaikowsky's "1812"  
(A thing they really ought to shelve),  
Or Grieg's Norwegian stuff, "Peer Gynt,"  
Or Elgar's works of sombre tint—  
In fact, we're getting very nervous  
About the man who is to serve us,  
And hope Rachmaninoff will rush  
From Russia to avoid the crush  
Of counter-anti-revolution  
And unpleasant execution  
Which will shortly make the Tartar  
Sorry for his recent barter  
With the Hun. But lest we wander—  
Who's to lead the band up yonder  
On the rocky shores of Maine?—  
Up in Boston, to be plain,  
Where the beans are and the band  
Which no conductor in the land  
Has yet been able to command  
For love or money.

C. L.

### GLOBULAR WISDOM

What is the British national anthem? Since our earliest childhood we have been taught that "God Save the King" was the anthem which was supposed to bring the 450 odd million Britishers to their 900 odd million feet—that is to say, if they had two feet apiece. But the New York Globe of Saturday, September 7, gave us the jolt that disillusioned:

The noted American singer David Bispham gave it as his opinion that the "Star-Spangled Banner" is as easily learned and as easily sung as the national anthem of any other country he could name. Its range is identical with that of the air of the British national anthem.

There are several solutions of this conundrum. First, perhaps, David Bispham could not name Great Britain. We are inclined to believe, however, that as he spent many years in London he knows there is a country called England. Secondly, David Bispham may not have said that the range of the "Star Spangled Banner" is identical with the air of the British national anthem. If he did say so, will he be kind enough to let us know what the British national anthem is, for the range of "God Save the King" is very much less than that of the "Star Spangled Banner"—very much less by many notes. The first phrase—"O say, can you see," covers a greater interval than the whole of "God Save the King," which air is familiar here as "America." Thirdly, the brilliant and learned music critic of the Globe may have been in the mountains, or on the sea, or off duty, or under the weather, when that Globe article was written. No writer of much musical erudition would have said that the two tunes had the selfsame range.

personality. Never at a rehearsal did he lose his temper, no matter how badly things may have gone, but brought them back into line with infinite patience and courtesy. And he truly loved his art. For him music was not only a profession but a well loved friend. His enthusiasm for anything beautiful in music was as fresh and eager at forty-four, when he died, as at eighteen in his student years. The music world will miss so good a workman, and still more will we friends miss so good a man.

\* \* \* \* \*

The Adirondack excursion was the occasion of the By-stander's annual summer visit to Oscar Seagle at Schroon Lake. Seagle has quite the right idea as to teaching, for the teaching profession it at best a wearing job, even when one works with his enthusiasm; but with such ideal surroundings, the task is made as pleasant as possible for both teacher and pupils. So Seagle has wisely selected the summer and the mountains, and woods and lakes and clouds and rain and shine to help him in his work—and what a clientele follows him to the Adirondacks each year! Next year he expects to be in his new house up on Charlie Hill, where half of northern New York State lies in front of you in all its beauty when you step out on the porch after breakfast, to furnish you with fresh inspiration and energy for the day's work. Friend Oscar will be busier than ever before this coming season with his concert work. Only five weeks of the whole winter will be devoted to teaching, when he will establish a winter camp in Kansas City and the circle of young ideas learning to shoot vocally will more than crowd the space about the campfire, to judge by the applications already in. Seagle has worked steadily and honestly on both sides of the Atlantic for years past, and it has been a genuine pleasure for his friends to watch the steady growth of a success that has been so faithfully earned and so well deserved.

\* \* \* \* \*

But all of rural New York is not in the Adirondacks. Scurrying up Broadway in Lizzie Ford at 7:30 on Sunday morning, on my way from the Albany boat to put Lizzie into the garage for a gasless celebration, at Sixty-third street I had to blow the horn and put on brakes to avoid crushing a squirrel who was calmly hopping his way along the famous thoroughfare.

BYRON HAGEL

### I SEE THAT—

Giorgio Polacco has been engaged by General Director Cleofonte Campanini, of the Chicago Opera Association, for the coming season.

The Berkshire chamber music festival started auspiciously last Monday afternoon, an audience which included many prominent musicians and music lovers listening to the program played by the Berkshire Quartet and Mrs. Coolidge, pianist.

Pierre Monteux is to lead the first few concerts of the Boston Symphony, though no conductor for the season has yet been chosen.

Elias Breckin, the violinist, is to tour with Caruso this season.

Helen L. Levy, former Chicago manager, is located at Aeolian Hall, New York.

Florence Macbeth, coloratura soprano, has been re-engaged by the Chicago Opera Association.

Lenora Sparkes, soprano of the Metropolitan Opera, has entirely recovered from her recent automobile accident.

Rosalie Miller is visiting the home of Daniel Chester French, the sculptor, in the Berkshires.

Edith Mason's other engagements will prevent her appearance with the American Society of Singers.

The headquarters and meeting place for the coming Music Teachers' National Association convention, December 30, 31 and January 1, is to be the Hotel Statler, St. Louis, Mo.

Alexander Bloch will resume teaching at his studio, 46 West Ninety-sixth street, the middle of September.

Compositions by Mana-Zucca were heard at the Brooklyn Navy Yard concert on Friday, September 6.

The Society of American Singers will appear in opera comique, sung in English, at the Park Theatre, New York, on September 23.

On September 22, Mischa Elman, the celebrated violinist, and Namara, soprano of the Chicago Opera Company, will be heard in concert at the New York Hippodrome.

Frieda Hempel's concert at Lake Placid, N. Y., raised more than \$2,200 for the Lake Placid Red Cross Auxiliary.

An announcement has been made by Charles L. Wagner, manager of John McCormack, to the effect that no more manuscript songs will be received by the tenor. He has received more than 3,000 in the past six months.

The Charlotte Babcock International Musical and Educational Agency will be located at 915 Carnegie Hall, New York, beginning October 1.

May Mukle, cellist, and Rebecca Clark, viola, have been engaged by the Honolulu Philharmonic Society for a series of ten concerts this season.

The San Carlo Opera Company, appearing at the Shubert Theatre, New York, has prolonged its season one week, September 23 to September 30.

The Phonograph Records Recruiting Corps has begun a campaign for records, with the slogan, "Draft your slacker records."

Claudia Muzio, while visiting Detroit, sang at the dedication of a "Y" hut, through the courtesy of W. H. C. Burnett.

September 13 marked the opening at Atlantic City of Glorianna, a new musical comedy, with Eleanor Painter in the leading role.

Leo Feist, Inc., is issuing a new patriotic edition of their songs, the music being of a size to fit conveniently into an envelope.

Galli-Curci will be the first soloist in the seventh season of Sunday afternoon concerts at Symphony Hall, Boston.

Commissioner Berolzheimer has presented the Guilmant Organ School, New York, with twenty-five complimentary tickets for the American debut of the Paris Orchestra.

Ethel Leginska has composed during the past two months five songs and a piano composition, as well as partially finishing a quartet for strings.

Major Henry L. Higginson, until recently "the power behind the throne" with the Boston Symphony Orchestra, will direct the work of the Liberty Chorus in the State of Massachusetts.

Arthur J. Hubbard, Boston's veteran vocal instructor, has returned from his vacation and reopened his studios.

Reed Miller recently received a letter from David Stanley Smith, praising him for his work in the latter's new oratorio, "The Rhapsody of St. Bernard."

Mrs. Baker, wife of the Secretary of War, recently accompanied Tamaki Miura at a concert at the American University Camp, Washington.

The operatic debut of John T. Hand, tenor, with the Society of American Singers, is a notable event of the impending season.

Margaret Matzenauer, the Metropolitan Opera contralto, has put her services at the disposal of the United States Government for War Camp Community Service.

The Alfred Y. Cornell School at Round Lake, N. Y., has completed its fifteenth summer season.

Two of Ernest Kroeger's songs have found favor with concert artists, "Garden Song" and "Pierrot."

This is Alfred Hertz's fourth year as conductor of the San Francisco Symphony Orchestra.

The thirteenth annual sangerfest of the Pacific Coast Norwegian Singers' Association was held in the public auditorium in Portland, Ore., on August 31 and September 1.

Chicago is to have the world première of Fevrier's "Gismonda."

The daughter of Giulio Setti, chorusmaster of the Metropolitan Opera Company, was married in Italy to Lieut. Felice Tavallini, of the Italian Army staff.

Edwin Franko Goldman, who assumed temporary charge of the New York Police Band on July 1, has been prevailed upon to become the permanent instructor and conductor of this organization.

Raymond Wilson, pianist, had a real garden this summer at his home in Oxford, Pa., and he did all the work himself.

J. H.

## Walter Spy's Twenty-fifth

## Anniversary as Recitalist

Walter Spy, the prominent Chicago pianist, recently returned from a vacation in Northern Wisconsin. During the summer, however, he found time to prepare a program of unusual interest, this year being the twenty-fifth anniversary of his first appearance as a recitalist.

The program is made up of the works of great composers Mr. Spy has heard, and is as follows: Prelude in



WALTER SPY VACATIONING IN NORTHERN WISCONSIN.

G minor, Rachmaninoff; "Tambourin," Rameau-Godowsky; barcarolle in F minor, Rubinstein; capriccio in B minor, Brahms; concert study in F sharp, MacDowell; mazurka in G minor, Saint-Saëns; "Five Episodes, op. 75,

Italy's opera keeps up despite the war. In August and September new seasons were running at Brescia, Viareggio, Turin and Bergam, and the first season at La Scala in two years is to begin this month.

No. 1" (dedicated to Mr. Spy), Louis V. Saar; "Gavotte Fantastique," Mrs. H. H. A. Beach; rhapsody, op. 11, No. 2, Dohnanyi; "Polonaise Americaine," John A. Carpenter; "Arabesque," Leschetizky; "Poems" from op. 41, Foote; "Country Dance," Nevin, and "Shepherd Hey," Grainger.

## OPERA COMIQUE SEASON OF THE AMERICAN SOCIETY OF SINGERS

## Repertoire and Casts for the Opening Week

The long awaited season of opéra comique to be given by the American Society of Singers, William Wade Hinshaw, president, will begin at the Park Theatre, New York, on Monday evening next, September 23. The repertoire and casts for the opening week are as follows:

Monday, Wednesday and Saturday evenings, "Mignon," by Ambroise Thomas. Conductor, Richard Hageman. Cast—Maggie Teyte, Ruth Miller, Dorothy Frances, John Hand, John Phillips, Henri Scott, Carl Formes.

Tuesday and Friday evenings, "The Daughter of the Regiment," by Donizetti. Conductor, Henry Hadley. Bianca Saroya will sing the title role and David Bispham will appear as Sergeant Sulpizio. The rest of the cast includes Julia Henry, Blanche da Costa, Craig Campbell, Walter Greene and John Quine.

Thursday night and Saturday matinee, "Carmen," by Bizet. Conductor, Richard Hageman. Marguerite Sylva will sing the title role; Riccardo Martin, Don Jose; Henri Scott, Escamillo. On Thursday evening Bianca Saroya will appear as Micaela and on Saturday afternoon Inez Barbour will assume that role. The supporting cast includes Blanche da Costa, Florence Mulford, Howard White, Walter Greene and Franklin Riker.

Throughout the season all operas will be sung in English.

## Arens Vocal Studio's New Quarters

F. X. Arens, who is conducting a highly successful vocal course at Portland, Ore., will reopen his new and elegant studio, 119 West Eightieth street, New York (adjoining the Museum of Natural History and one block from Central Park West), Monday, October 7. He has set aside Saturday, October 5, for consultations and voice examinations. For reservations address Secretary Arens Vocal Studio, 119 West Eightieth street (Tel. 3539 Columbus)

## What Ellison-White Are Doing

Not to be outdone by such enterprise as placed Portland and the state of Oregon firmly on the map of war activities, through their breaking of United States records in ship building, both wood and steel, in timber production for aircraft, in voluntary enlistment exceeding the draft quota, and in being first at the goal with its proportion of Liberty Loan, War Stamp and Red Cross subscriptions, the Ellison-White Musical Bureau is doing all in its power to establish them with equal firmness and distinction on the musical map.

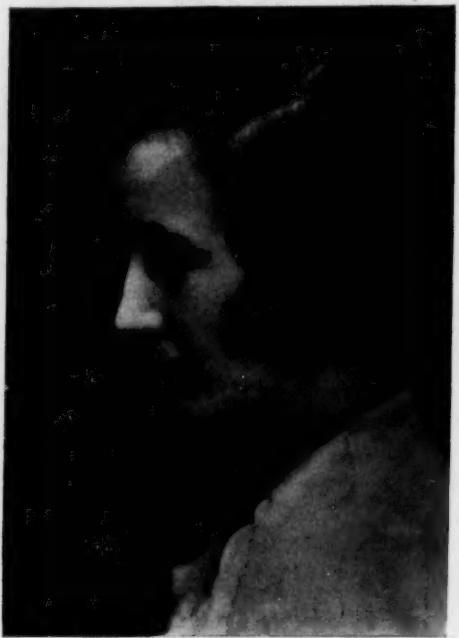
Last winter was a very active one in the way of music, but the coming season promises to be one of exceptional interest, to which the Ellison-White Bureau, through the efforts of its optimistic general manager, Laurence A. Lambert, will contribute four events of the greatest importance, as well as an artists' course including ten musical celebrities. The four prominent events are concerts by Lucien Muratore and the great French Symphony Orchestra, a return of La Scala Grand Opera Company and the engagement of the French Military Band. The artists' course will present Kathleen Parlow, Pablo Casals, Frances Ingram, Ethel Leginska, Leopold Godowsky, Louis Graveure, Cecil Fanning, the Zoellner Quartet, Theo Karle and Morgan Kingston.

Among progressive innovations to be made by the bureau is contemplated a series of three or more special matinees for children.

## Winifred Byrd Opens Season

at Winthrop College

After a restful summer spent "Somewhere on Staten Island," Winifred Byrd is in fit condition for coping with the busy season before her. Her first engagement will be on September 27, when she will open the all-star course



WINIFRED BYRD,  
Pianist.

at Winthrop College, Rockhill, S. C. The next day the pianist plays at Chicora College, Columbia, S. C. Dates coming in close succession are the following: October 3, Coker College, Hartsville, S. C.; October 6, Charlotte, N. C.; November 4, Aeolian Hall recital; November 7, Buffalo, N. Y., and November 9, Niagara Falls, N. Y.

A number of other dates have been booked and several additional ones are pending for January and February, dates of which will be announced later.

Mme. Sherwood-Newkirk at  
New York Studio, September 28

Lillian Sherwood-Newkirk, the well known teacher of singing, has returned from a month's sojourn in a camp at Rangeley Lakes, Me. Mme. Newkirk drove her own car the 1,000 miles of her trip, taking some artist-pupils with her. She announces the opening of her New York studio at the Metropolitan Opera House, on Saturday, September 28, and that her entire available time is filled, with the exception of one full hour. Many of her pupils have been, and are, singing in the various cantonnements. Alice Godillot, the well known artist-pupil of Mme. Newkirk, has signed a contract to sing for the Y. M. C. A. at the camps during the season.

Appointments for consultation with Mme. Newkirk should be made by mail and addressed to her at her residence studio, 11 Morgan avenue, Norwalk, Conn.

## Seidel Registers in New York

Toscha Seidel, the young Russian violinist whose debut last spring was a late season sensation, is back in town after spending the summer at Lake George, where he was the star pupil of Professor Auer's summer class. Young Seidel returned to register, as at his age, nineteen, he comes under the new draft.

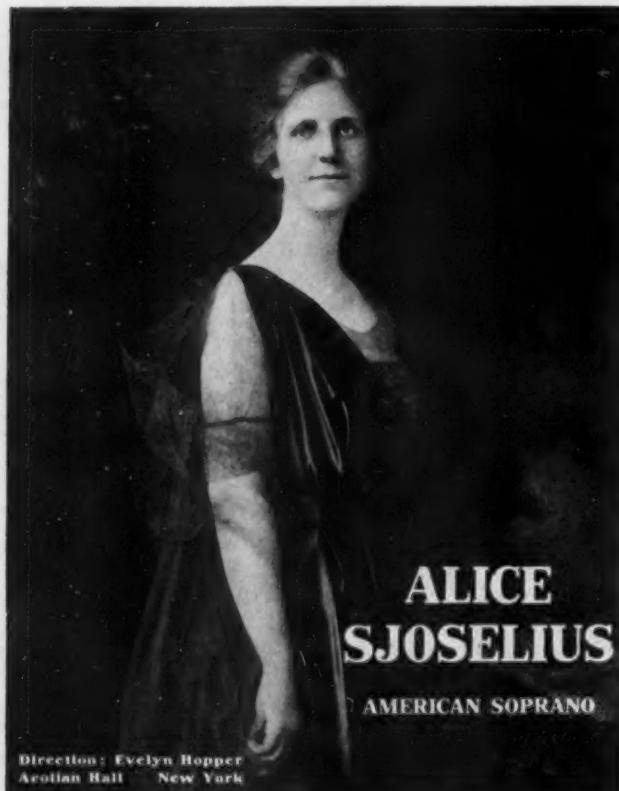
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## HELEN MOLLER—FARMERETTE

Music of the masters and Greek dancing, combined with wholesome toil out of doors—that is the brief history of Helen Moller's summer vacation. Her strong and graceful figure, interpreted rather than concealed by a pale blue farmerette costume, makes an engaging subject for the kodak. Nearly everybody is familiar with it in the soft drapings of a Greek dancer, as reproduced in the newspapers and magazines. The farmerette suggestion has its good points too, and Miss Moller has pardonable pride in living up to it.

Her country home is one of the most charming to be discovered within fifty miles of New York City, with its low, rambling house, set in at least three acres of perfectly kept lawn. This perfection is mainly due to the dancer's industry and love of open air life. A man's size lawn mower has no terrors for her, neither have those humble instruments, the garden rake, hoe, spade and pruning knives.

This is the ideal location of the Helen Moller Summer School. There is a velvet lawn in place of the green plush carpet of her spacious temple on Madison avenue, New York. There is a pretty rose garden with arched trellises, an old fashioned flower garden and a kitchen garden. The cultivation of these furnishes a form of useful diversion which Miss Moller asserts should be part of the curriculum of every properly conducted school of classic dancing.

"Life in ancient Arcady was not all dancing," she reminds the visitor. "The Arcadians lived the simple life. They tended their own fruits and flowers, as we do here. Light labor such as this, all in the open air, develops and strengthens parts of the body which the exercise of dancing hardly reaches. Besides, it is in the spirit which goes with our highest ideals."

Miss Moller's intimate knowledge of the works of the best composers is well known to the many musicians of her acquaintance. A few of them are aware, too, that she possesses a voice of rare compass and purity—which she used to advantage in the early part of her career as a church singer. She sings at her work in the open air.

"It is perfectly true," says Miss Moller, "that the free and natural movements of the body in gardening are of benefit to the singer as well as to the dancer. They give strength and tone to the whole physical structure, and every singer knows what that means."

Early in the present season the New York public will have another opportunity to judge Miss Moller's theory by her performance. The regular school season at her temple will begin on October 1, and within six weeks or two months from that date her important annual recital, supported by her most capable pupils, will take place.

Judging from the achievements of last season, at the Metropolitan Opera House and the two performances at Carnegie Hall, the coming event will be hailed as no ordinary attraction. And for the future, Miss Moller has made real estate purchases which from now on aim to make the sylvan surroundings of her school, and of her whole professional career, the most delightful and impressive ever enjoyed by any similar artistic enterprise anywhere.

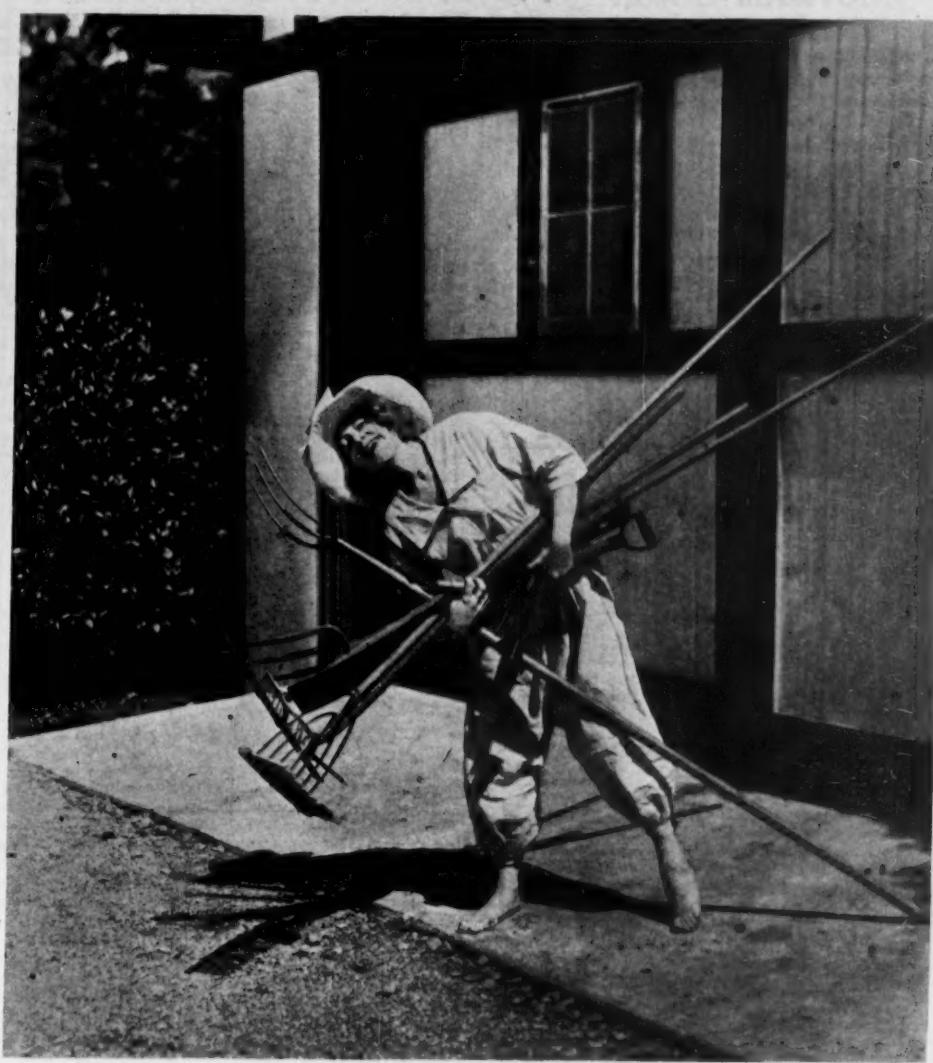
The entire estate of 123 acres lately acquired by the dancer has for its focus the art which she adorns. It is admirably variegated, with hills and dales, groves and meadow land, orchards, gardens and cultivated fields, and includes nearly the whole of a very respectable mountain with wooded sides. A charming brook winds through the groves and hills, and at one point the latter form a natural amphitheatre, where Miss Moller purposed to present Greek drama.

That nothing may be lacking to give the place a truly classic sylvan aspect, Miss Moller will keep a flock of sheep, as well as a few cows and a horse or two. She already possesses a fine riding horse—for horseback riding, too, she esteems as invaluable physical exercise. Tennis courts add a modern touch, though the dancer reminds one that tennis is a very old game, and adds that classic Greek games are to be added as the carrying out of her plans approaches completion.

The new Helen Moller country place is in Westchester County, in the Mount Kisco region.

## Alfred Kastner as Conductor of Orchestra

Alfred Kastner, who is spending his summer at the Long Island shore, and who has played at several church concerts in Northport and Huntington and entertained the soldiers at Camp Cornack, Long Island, recently made his American debut as an orchestra leader. Northport presented a brilliant patriotic pageant, "Columbia Calls," on Saturday afternoon, September 14, given by the Patriotic League. An orchestra of selected players of known ability was led by Mr. Kastner, the solo player of the New York Philharmonic Orchestra. He rendered the national airs of the Allied countries and other numbers in a most impressive manner, adding greatly to the general effect. Mr. Kastner proved to be an excellent conductor, and he and his men helped materially in the success of the whole affair.



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## HELEN MOLLER—FARMERETTE.

The accompanying photograph shows Miss Moller with some farm implements starting off for the day's work. Both the dancer and her many pupils have shown splendid results in their farm work this summer at Miss Moller's estate at Great Neck, L. I. Miss Moller has just purchased a beautiful summer place at Mount Kisco, N. Y.

## Ernesto Berumen's Plans

After spending several weeks at the mountains and at the seashore, Ernesto Berumen has resumed his teaching and will be permanently located at 220 Madison avenue, New York City. So much interest has been manifested of late in Spanish music that Mr. Berumen has decided to present many of these interesting works in the coming season. Among them will be a composition of his countryman, Manuel Ponce, who is quite unknown in this country. Mr. Berumen's second New York recital will take place at Aeolian Hall, on February 20, 1919.

## New Teachers for Detroit Institute

The Detroit Institute of Musical Art has engaged several important new teachers for its various departments, one of these new connections being Ida Divinoff, the Russian violinist, who will be the special assistant of Mr. King, the head of the violin section. Other new teachers in that division are Dorothy Schmidt Gehrke and Helen Atkins. In the voice department there is the vital addition of Jessie Dicken Hosom (formerly of the University of Michigan School of Music), Helen Cohen and Florence Paddock.

The year book of the D. I. M. A. has just been issued, and is a handsome publication of about fifty pages, showing a picture of the beautiful building of the school and giving all detailed information regarding teachers, terms, and the curriculum. In looking through the booklet, one is particularly interested in reading that a new department of Musical Appreciation has been formed under the

direction of Helene Breitenbach, who is especially well calculated to handle the work, both from a musical and pedagogical standpoint. Also, there is a department for accompanying, under Margaret Maennebach. In addition to the regular branches, the school offers courses in languages, dramatic art and diction, harp playing, sight-reading, choral, choir and quartet training, a story hour in music for children and a grand opera class.

The new school year opened September 9, and will continue to June 28, 1919, after which the summer session takes place from June 30 to August 2. The coming season will show the usual number of interesting faculty and pupils' recitals at Detroit's popular and growing musical institution.

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## GOTHAM GOSSIP

Wells Begins Busy Season—Kirpal Pupils in Opera and Concert—Torpadié Sings for Bar Harborites—Kernochan-Hatch Nuptials in Paris—Van Yorx's Son Wins D. S. Cross in France—Wolverton Begins Season—De Moss Singing Better Than Ever

Christine Adler Goerz in Buenos Aires—Quintano Concert and Hymn—Love and Lea in Forty Concerts

John Barnes Wells, the well known tenor, gave several recitals last month in Ohio, where he gains in popularity every season. Following the last recital of his tour, at Lakeside, Ohio, he was soloist with the Washington Choral Club, Arthur D. Woodruff, conductor, assisted by the New York Festival Orchestra. He sang two groups of American songs, in which he is inimitable for his style and faultless diction. His singing of "Down by the Sally Gardens," arranged by Fisher, was an artistic triumph of masterful tone coloring. The large audience was greatly enthused by his depth of dramatic feeling in "When the Boys Come Home," by Oley Speaks. After insistent demands for encores, he closed by singing three of his own compositions, "The Owl," "I Dunno" and "The Crow's Egg," all in tragic-comedy vein, so well known to his many admirers.

## Kirpal Pupils in Opera and Concert

Mme. Kirpal's pupil, Marguerite Arne, has a forty weeks' engagement as leading singer in "When Dreams Come True," touring from coast to coast. Other Kirpal pupils are singing in church and concert, while her daughter Josephine is a full fledged operatic singer. A recent letter states that she has had offers from several opera managers, but she prefers to devote another year to intensive study.

## Torpadié Sings for Bar Harbor Red Cross

Carlos Salzedo, harpist, assisted by Greta Torpadié and Miss Ostrowska, recently gave a benefit concert for the Red Cross at Bar Harbor, Me. Every contribution on the program was the composition of a Frenchman, going back as far as 1693, and including the present day words of Debussy. The latter were sung by Miss Torpadié, one of the few Americans whose French diction is so exceptionally good that it is always a pleasure to listen to her in this language.

## Kernochan-Hatch Nuptials

Caroline R. Hatch, a "war nurse," was married in Paris August 21 to Marshall R. Kernochan, lieutenant in the Field Artillery, U. S. A., stationed over a year in France. Mr. Kernochan is well known in the musical world, Schirmer having published many of his songs, a cantata, etc. The bride has been a nurse for two years past in Dr. Blake's hospital, and is the daughter of William Denison Hatch, a broker, of 70 East Seventy-seventh street, New York.

## Van Yorx Wins D. S. Cross in France

Victor van Yorx, private, nineteen years old, of the Seventh Regiment, U. S. A., and transferred to the Sixty-ninth Regiment, who went to France last October, was "gassed" in March. Following this he was wounded twice while in combat near the Ourcq River. A recent letter to his parents, Mr. and Mrs. Theodore van Yorx, said in part:

We went ahead in spurts. We continued this right down to the river, and then started to do with our bayonets what some of our

bullets had missed. The lieutenant had told us that the river was only two feet deep, so I jumped right in. It was right up to my chin. I scrambled up on the other side in time to see a squarehead making half way up the hill behind the river with a machine gun on his back. He was figuring on putting it in a shell hole and then moving us down as we came out of the fringe of woods. That's what he figured, but my gun was loaded, and I let him have a shot right in the head. Machine gun and Fritz just laid down for a rest. After I saw my man drop I felt as if I could lick the world.

In that little fringe of woods we captured twelve machine guns. The rest of them had moved up the hill. We had to go through the same thing again. I was running right toward a gun when a big "fathead" climbed out with his hands over his head and started to yell "Kamerad." All he got out was "Kam." I think he died of fright before I hit him.

## Wolverton Begins Season

Helen Wolverton, coach and accompanist of artists, begins the season under auspicious circumstances, having many leading singers and instrumentalists on her list. The latest acquisition to her studio is a fine new Mehlhorn grand piano.

## De Moss Singing Better Than Ever

Mary Hissem de Moss, solo soprano of the Fifth Avenue Presbyterian Church, resumed singing there after a three months' vacation. For nearly a score of years Mme. de Moss has sung at this prominent church, being the only one left of the original five installed there through the influence of Dr. Frank Damrosch. One who knows writes, "Mme. de Moss is singing better than ever." She spent her vacation at Sea Girt, N. J. Numerous pupils flock to her for instruction, which, with concert and oratorio engagements, will keep her busy.

## Christine Adler Goerz in Buenos Aires

Christine Adler Goerz, the former Brooklyn contralto, sends friends cards from Buenos Aires, some 6,000 miles distant, where she accompanied her husband on a business trip. They traveled via the Panama Canal, over the Andes Mountains, Lima, Peru, and Chile, arriving in Argentina last month.

## Quintano Concert and Hymn

Giacomo Quintano, the violinist, gave a concert at the Ocean Grove Auditorium during the summer, assisted by Pompilio Malatesta, the Italian bass, who sang Quintano's new American hymn and "To France" (first time in public); Liliane de Ginoris, soprano, and Frances Moore, pianist. President Wilson has acknowledged receipt of the hymn, and 2,000 soldiers and 500 marines attended the concert.

## Love and Lea in Forty Concerts

Linnie Love and Lorna Lea are still busy singing for the soldiers and marines on the Western Coast. They give from two to three concerts nightly. Forty concerts is the record up to September 1. They spent six days at Camp Lewis and four days at Fort Worden. The army camp at Vancouver, Wash., near Portland, saw them last. They sing duets and solos in English, French and Italian—so pleasing a variety of tastes. Following this Miss Love acts as song leader, putting lots of "pep" into her work. They have also sung in the hospitals, and it is likely the National War Work Council will engage them for an extended period.



**GIOVANNI MARTINELLI AND HIS LITTLE FAMILY.**  
During a visit to his friend, Martinelli, tenor of the Metropolitan, Pietro Yon took the above snapshot of the happy little family, which shows Mr. and Mrs. Martinelli and their two babies "taking it easy" on the lawn of their country residence at Monroe, N. Y., where they have spent the summer since June.

## THE VOICE REFLECTS THE MIND

**Says Florence Hinkle—Therefore, "Smile and Be Happy, if You Wish to Succeed"**

"My theory of the condition of the voice reflecting the mind has been proved conclusively by my experiences recently at the camps," said Florence Hinkle, the well known American soprano.

"There are many colorings and shadings to the human voice which lose all their beautiful and poetic value if the singer does not have the proper mental control," continued the soprano. "For instance, if you experience any severe mental or physical shock before going on the stage, the voice will take on the color of fear, nervousness—or distress, and the tone, as well as the song itself, will suffer accordingly, if the artist has not absolute mental control. It may be a severe strain until you reach the stage of perfect control, but it is an absolute essential to successful, satisfying work. Nowadays the audience is not interested in the artist's individual ailments or worries—they come for the artistic and finished product."

"I have discovered, with the help of the boys in camp, that a beneficial and timely slogan is 'Smile and Be Happy.' The singer who adheres to this will not only sing a pleasant tone and give the vocal chords a much needed and natural relaxation, but will sing an interesting story into his song. The men in uniform are so natural and responsive that they reflect the artist's mood immediately, and in order to please them with your song, you must be bright and cheerful. To do this your voice and emotions must be alive and sensitive to the mental control."

"Cultivate a sunny disposition and then portray it through your voice to your audience. I have noticed that since I have done this the soldiers sit and listen attentively, instead of wandering off to the writing desks and reading stands that adorn the army concert halls and Y. M. C. A.'s. They have a wonderful time watching me trying to make them have a wonderful time, so there isn't much effort toward a successful evening's entertainment. After the first few measures of a song, I notice the infection of a smile distributing itself to the eager faces, and without much coaxing the men join in the singing and, without realizing it are a living demonstration of the success of 'Smile and Be Happy.'"



Photo by M. D. Boland.

Accompanying is a photograph of perhaps the largest chorus of people ever gathered together to sing. The occasion was on the night of July 4 at the Stadium in Tacoma, Wash., and the large gathering sang in unison. One of the features of the program was the "crack" singing of Mr. Lyons' boys from Camp Lewis. This organization numbers sixty men, and they marched

**VON KLENNER CLOSES MOST  
SUCCESSFUL SEASON**

Summer School of Song at Point Chautauqua Surpasses All Records

When a teacher of singing is so successful and esteemed by her pupils that they follow her to her summer home, it is strong evidence that the tuition given the students is well-nigh indispensable. This is what occurred to Mme. von Klenner, president and founder of the National Opera Club of America, and doubtless the most eminent exponent of the method of Mme. Viardot-Garcia in this country. Usually her summer school is attended mainly by teachers from other cities, who desire post-graduate courses in the vocal art, and by the usual summer colonists at Chautauqua, but so many former pupils, together with distant members of the National Opera Club, followed Mme. von Klenner to her summer home that her parlors reminded one of a miniature gathering of that great club. Mme. von Klenner is doing great things, not only for her pupils, but for Point Chautauqua and Chautauqua as well. She is accomplishing more than her share as a "booster," to use a popular term, for that home of learning and pleasure combined.

This summer school of Mme. von Klenner's is a remarkable place in many ways. One finds noted teachers studying as children; singers with ready made reputations studying roles; young girls studying languages, as well as the vocal art; young men from this country and other lands who come for additional musical polish; and over the whole that air of intellectual good form which distinguishes every association with Mme. von Klenner. To be with her is to learn; it is inevitable; she cannot help being a teacher, unconsciously, thanks to her wide travels and musical and artistic experiences in many portions of the world.

That the Garcia method is the one calculated to extract every possible degree of merit from whatever natural talent anyone brings to Mme. von Klenner is plain, when one watches the constant progress of her pupils. She has a way of striking into the needs of any particular student in a manner that is almost startling. It is perhaps to be likened to the method in which a consummate artist of drama or opera will attain a wonderful effect by means which seem absurdly simple; and in the peculiar art of making an average pupil comprehend exactly what the teacher wishes her to achieve, and the quickest and surest way in which to achieve it, Mme. von Klenner is surpassed by none. In her teaching she shows the sureness of touch that the brush of Whistler or Millais or Millet did—it is the true artist's flair.

The social side of life is by no means neglected at the von Klenner establishment. Many entertainments were planned for the head of the school this season, one of the most notable being that given in the form of a dinner at the Peacock Inn, Mayville, by Minnie C. Stern, one of the most prominent teachers of Salamanca, N. Y., and herself a former pupil of Mme. von Klenner. This hospitability was also the scene of several concerts given in aid of the Red Cross, and for the pleasure of the residents.

Mme. von Klenner returned to New York last week to prepare for her tour of several cities for lecture dates, and to plan the reopening of the usual school in this city. The advance enrolment of pupils for the fall and winter certainly indicates that whatever the public is undergoing in the way of taxation, it is not willing to forego musical instruction. The National Opera Club, and Mme. von Klenner's professional affairs, are kept so separate that there are members of the club who are unaware of Mme. von Klenner's professional status. They merely know her as a woman of brilliant attainments, who seems to be at home equally in every branch of the arts and some of the sciences. It would almost seem to be beyond the power of one person to attend to the multiplicity of affairs which occupy the attention of the president of the National Opera Club; but careful planning and conservation of energy do accomplish it.

August 23 Mme. von Klenner addressed a large audi-

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ence at Chautauqua, her subject being, "Civic Interest in Music," a theme which at present is causing such widespread attention throughout the land. The Chautauquans enjoyed it greatly.

Among those who studied with her during the summer were: Lee H. Barnes, tenor, of Pittsburgh; Salome Elliott, Edna M. Brewer, Georgie Evans, Walter Munroe, Grace Kleine, Ruth Barnes, Madge Scott, Florence Briggs, Frank Scofield, and W. H. Uson. Among her professional pupils Lucille Savoie, of Natchez, Miss.; Effie Belle Fowler, of New York; Anna Kehr, of Brooklyn, and David Arthur Thomas, of London, England, have made engagements for the approaching season.

#### Estelle Harris' Engagements

Estelle Harris, a much admired soprano, sang during the summer at prominent military affairs. The first of these was at Meadow Lawn, New Rochelle, the home of Francis Wilson; then came an appearance at the Aviation Field and one at the country home of Mortimer L. Schiff. She also sang at a Red Cross benefit in New Rochelle, assisted by William Schroeder, musical director, and composer of "Biff, Bang," and the boys from Pelham Bay Naval Camp, which was followed by an invitation from Major General J. Franklin Bell, camp commander, to sing for the soldiers at Camp Upton. More recently Miss Harris sang at a special service at St. Ann's R. C. Church, when she was heard in the Bach-Gounod "Ave Maria," and the thrilling tones of this soprano will linger long in the memories

of the summer listeners and stimulate a desire to hear her again.

#### Flora Goldsmid at New York Port Society

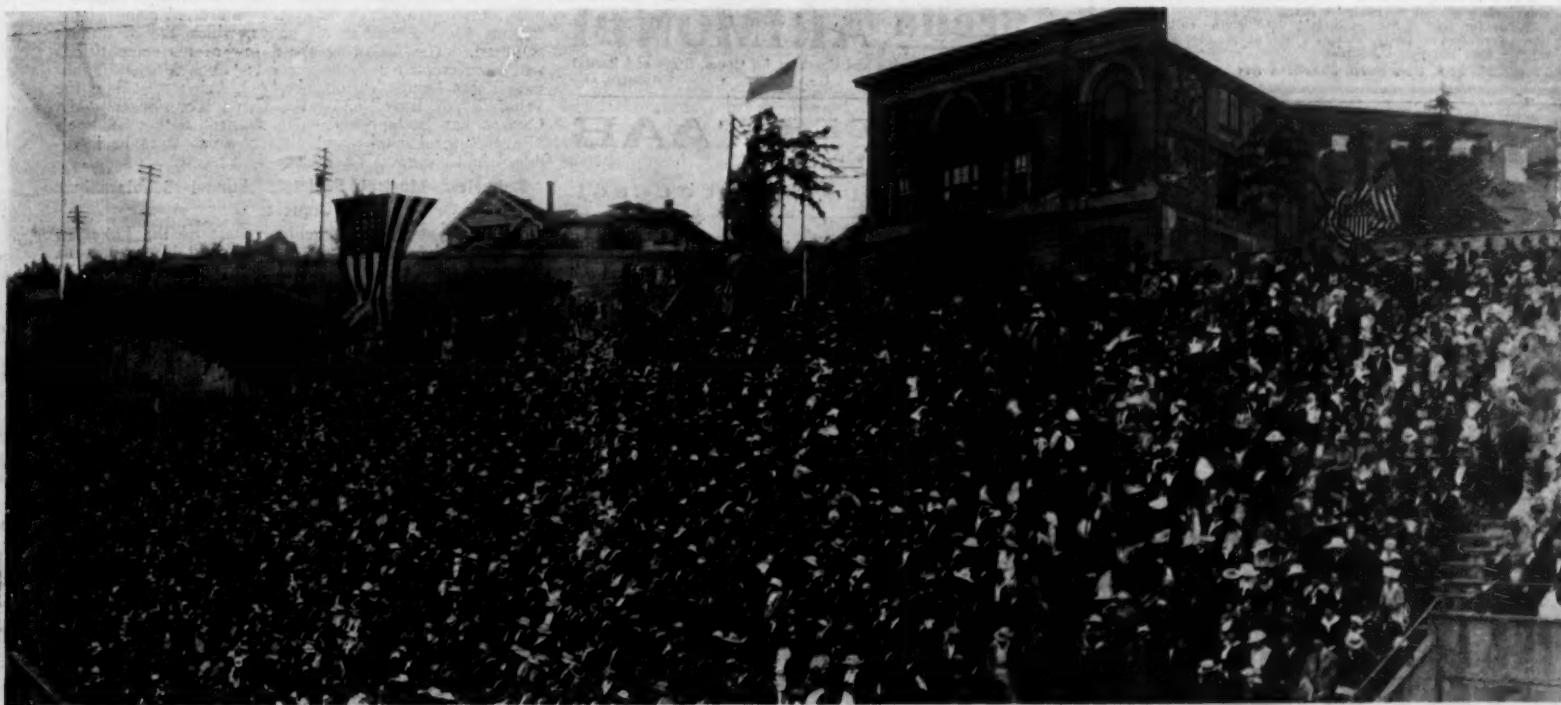
Flora Goldsmid appeared as soloist at the September entertainment given by the New York Port Society, in co-operation with the Mayor's Committee on National Defense for Men of the Merchant Marine, at the headquarters of the Port Society. Miss Goldsmid charmed her audience with the following songs: "The Joy of Youth" (Manon), Massenet; "Rhapsody," Claude Warford; "Three Bird Songs," Liza Lehmann, and "Flag of My Heart," by Gustave Ferrari. An audience of between 400 and 500 boys of the merchant marine attended, and these showed their appreciation by liberal applause.

#### Caruso Sings on the Mall This Evening

Because of the unfavorable weather, the Italian concert with Enrico Caruso as soloist, announced for last Thursday evening on the Mall, Central Park, New York, was postponed until this (Thursday) evening, September 19, at the same hour, 8 o'clock.

#### Anna Case Finishes First Movie

Anna Case, the popular American soprano, finished her first motion picture this week. The title is "Heart of Gold," and it will be released just prior to Miss Case's fall concert tour, which starts in November.



FOR COMMUNITY SINGING

A crowd numbered approximately 50,000. John Henry Lyons, Y. M. C. A. song leader, conducted the singing, and credit is due him for being able to accomplish the feat of making such a crowd sing around the Stadium singing popular songs. Lyons and his "singing squad" are shown in the foreground of the photograph. The insert is a snapshot of the energetic song leader.

September 19, 1918

## CHICAGO CIVIC MUSIC ASSOCIATION TO BOOST FOURTH LIBERTY LOAN

Conductor Stock's Birthday—Carl Beutel and Henrietta M. Rees Visitors—School Season Opens Late—Notes From American Conservatory and Chicago Musical College—Demand for Carlson Songs—Musical News Items

Chicago, Ill., September 14, 1918.

This office acknowledges receipt of the following article from the pen of Herbert E. Hyde, superintendent of the Chicago Civic Music Association, chairman of the Committee on Musical Activities, and of the Chicago Liberty Loan Committee. Applicants should send their names at once to Mr. Hyde, at 627 Fine Arts Building. Applicants also should send their addresses and telephone numbers, together with the days of each week and the hours when they are available for services, also the particular kind of musical activities which they are capable of offering:

During the Fourth Liberty Loan campaign the musical organizations of Chicago are to be given an exceptional opportunity for patriotic service.

The great value of music in connection with all public undertakings is of course universally recognized. In no connection is it more valuable than in one in which the desire is to arouse enthusiasm and stir the emotions. These ends are almost essential to the success of the Liberty Loan campaign, and to attain them the Civic Music Association, through its superintendent, has been asked to undertake the co-ordination of all musical organizations in Chicago to a hitherto unprecedented degree, and to employ this co-ordinated body in the following manner during the drive for the Fourth Liberty Loan:

1. Massed choruses of unlimited size, for great outdoor meetings.

2. Massed choruses of definite size, for great indoor meetings.

3. Single choruses of varying size, suitable to the occasion and place of meeting.

4. Choirs and smaller organizations for smaller meetings.

5. Soloists and small groups, as Liberty Loan troubadours, to appear in association with four minute speakers and salesmen from the flying squadron wherever a special appeal is to be made, as in the dining rooms of hotels, restaurants, theatres, street assemblies, etc.

6. Small groups of instrumentalists, especially players of instruments easily carried from place to place, for the purpose of accompanying the troubadours. Singers who can play their own accompaniments especially desirable.

7. Orchestras and bands of all sizes, small organizations such as trios and quartets, to furnish music for special occasions in addition to the choruses.

The service to be given will be voluntary, but it must be reliable. Each individual and organization will be asked to state precisely the service offered, and will be relied upon to render the service pledged at the time agreed upon. Thus, singers will pledge themselves for the out-of-door chorus, which will be used especially on the lake

front at the noon hour. Societies will be asked to state the number of appearances they are willing to pledge during the period of the drive. The massed chorus for indoor meetings will not be called off for many meetings, but a few rehearsals will be necessary before the public appearance.

The singers will be asked to sing not only well known popular and patriotic songs, but also to familiarize themselves with some Liberty Loan booster songs, as the campaign committee may select. Each campaign brings forth a new crop of these songs, and usually one or two have merit for the occasion. At meetings in the interest of the sale of bonds, it will be arranged to have groups of singers in different parts of the hall who, being familiar with the songs to be sung and accustomed to singing under a director, will be able to carry with them the rest of the audience whenever community singing is desired.

It will readily be seen that there is thus opened up before singers and singing societies an opportunity for unusually valuable service. There can be no doubt that this opportunity will be warmly welcomed.

As the work of perfecting so comprehensive an organization is necessarily considerable, promptness in co-operation is especially desirable. You are therefore invited to send to the undersigned at your earliest convenience the names and addresses of the members of your organization, in order that circulars of information may be mailed to them.

During the first week of September a meeting will be called for the purpose of forming a large committee to assist in the direction of musical activities during the Fourth Liberty Loan campaign, and definite information as to the work to be done and the manner of doing it will then be forthcoming.

In the meantime your prompt and sympathetic co-operation will be deeply appreciated. Very truly yours,

HERBERT E. HYDE,

Superintendent Chicago Civic Music Association, Chairman Committee on Musical Activities, Chicago Liberty Loan Committee.

### Conductor Stock's Birthday

In answer to an inquiry regarding the date of the birth of Frederick A. Stock, the conductor of the Chicago Symphony Orchestra, it is here stated that Mr. Stock was born on November 11, 1872, at Gulich, Germany. Mr. Stock therefore, will be forty-six years old next November.

### Carl Beutel Visitor at This Office

Carl Beutel, the well known pianist, pedagogue and composer, stopped at this office on his way back from Lockport, N. Y., where he attended the convention. He reported that a large class of pupils was awaiting his coming back to Lincoln, Neb., where Mr. Beutel is one of the most prominent musicians. Mr. Beutel has written several articles that have been published recently in the MUSICAL COURIER Educational numbers and which have given much food for reflection to the musicians and laymen alike. Mr. Beutel will soon prepare another article which is sure to be of interest to the musical fraternity.

### School Season Opens Late

This week many of the teachers returned from their summer vacations, and though several of the schools opened their fall term on Monday of this week and private teachers began lessons, many other schools and studios will not begin activities until next Monday. Though the season will not open until somewhat later than usual, the large schools especially, report large enrollments and

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look forward to another busy year. Likewise for many private teachers the prospects for the 1918-19 season are bright. The men music teachers, who yearly complain that they hardly make a living in their profession, will soon be given a chance by the Government to make more lucrative salaries in some ammunition factory. This also applies to managers and concert givers in general, as any one who does not make a salary sufficient to support a wife or family will no doubt be placed in the "non-essential industry" class, while musicians with families and making big salaries will be encouraged by the Government to continue in their profession.

### Chicago Musical College Notes

The fifty-third season of the Chicago Musical College opens Monday, September 16, with the largest registration in its history. That music plays a part of vast importance in these times of war is made evident by the great desire shown in all parts of the country to exploit it, either as a means of consolation or with a view to the practice of it as a career. That the fall term would likely bring to the college a vast number of students was foreshadowed when the summer term opened last June, for the registration for that session represented an increase of 60 per cent. over any previous summer term.

The final competition for the sixty free scholarships and the 140 partial scholarships offered to gifted students in various departments by the Chicago Musical College began last Monday morning. The number of applications was large and some admirable talent has been disclosed.

Leopold Auer, the famous violin instructor, who gave Heifetz, Elman, Zimbalist, Seidel, Rosen, and many another renowned violinist to the world, will arrive in Chicago this week, ready to take up his work in the Chicago Musical College. Drawn to the institution by the opportunity to study with the greatest violin teacher in the world, students have flocked to Professor Auer's classes from all parts of the country, and when the great pedagogue meets these classes for the first time he will find the cream of violinistic talent awaiting him.

So great and so widespread is the public interest in music this season that, in answer to many requests, the Chicago Musical College has decided to begin its series of weekly matinees as early as possible. Instead of opening the series in October, the institution will begin the Saturday morning concerts in Ziegfeld Theatre, September 28. The concerts will be given as usual, at eleven o'clock.

### It Pays to Advertise

"Land of Mine" was extensively advertised last week. This week in Chicago, Christine Miller Clemons was met on Michigan avenue, just after purchasing two copies of that hit from the pen of the prolific writer, James G. MacDermid. Mrs. Clemons is, as ever, on the alert. She could have waited for her professional copy, but when she saw the advertisement, she had a desire to become conversant with the song immediately. A mistress in the difficult art of program building, Mrs. Clemons is always ready to add worthy novelties to her extensive repertoire, and probably "Land of Mine" will find its place among the songs she will use this season.

### Henrietta M. Rees in Chicago

Among the visitors at this office this week was Henrietta M. Rees, the well known music critic of the Omaha Bee, and the authoress of "A Song of Hate," which poetry was reproduced in its entirety in one of the recent issues of the MUSICAL COURIER. Miss Rees attended the pageant in Springfield and informed a MUSICAL COURIER representative that the music written for the festivities by Edward C. Moore, of Chicago, was melodious and most appropriate. It is also interesting to note that Miss Rees was at one time located in Chicago, where she studied piano under the able guidance of Heniot Levy. Miss Rees left Saturday for Omaha, where she will again give her illuminating music criticisms to the Bee.

### Demands for Charles Frederick Carlson's Songs

Charles Frederick Carlson, the American composer, now located in Chicago, has lately interested many of the famous vocal artists in his songs, which are of a high standard. The following are a few of his compositions that have created unusual interest: "Each Morn a Thousand Roses Brings," "Romance," "O, Ariwara," "Hear the Winds," "Ah, Love," and "How Can I E'er Forget." Mr. Carlson has lately completed a musical setting of Poe's "Raven," for baritone and pianist, which is to be introduced in Chicago this season.

### Lakeview Musical Society's Annual Scholarship Contest

The fifth annual scholarship contest of the Lakeview Musical Society of Chicago, will be held in April, 1919. This contest is open to all qualified music students of Cook County. Prizes will be awarded to the successful contestants in piano, voice, violin and cello. The contestants must be under twenty-five years of age. No prize winner may compete the following season, and no contestant will be eligible for more than two prizes. A letter of application from the student, and a letter from the teacher with whom the applicant shall have studied the whole of the present school year, will be required.

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CHICAGO CIVIC MUSIC ASSOCIATION TO BOOST FOURTH LIBERTY LOAN

Conductor Stock's Birthday—Carl Beutel and Henrietta M. Rees Visitors—School Season Opens Late—Notes From American Conservatory and Chicago Musical College—Demand for Carlson Songs—Musical News Items

The date, the place, and the amount of prizes to be awarded will be announced later. Requirement and further information can be had by addressing Emma Menke, chairman of the scholarship committee, 800 Lyon & Healy Building, Chicago.

#### The Cincinnati Conservatory of Music

This office acknowledges receipt of the fifty-second annual announcement of the Cincinnati Conservatory, directed by Bertha Baur. The announcement is like everything that comes from the Cincinnati Conservatory, up to date and well worth perusing. Several instructors of international reputation are now teachers at the conservatory.

#### Truth Will Prevail

From a Minneapolis daily this choice bit of news comes: "Conducting the performance in Minneapolis of the 'Barber of Seville,' is Giuseppe Sturani, the famous Belgian conductor, who was wounded in the first battle of the Marne." This is correct, with the exception that Sturani is an Italian, never was wounded and never was a soldier and probably never will be, as his eyesight is so poor that he was rejected by the Italian Government, and for that reason never was in service.

#### American Conservatory Notes

The children's department of the American Conservatory will open on Saturday, September 28. Children of from four to fourteen are admitted.

The School of Acting and Expression, Walter Pyre, director, which opens Monday, September 16, has outlined an active season of public performances.

Nathan Herzoff, artist-pupil of Mr. Butler, who joined the colors, has been appointed director of the soldiers' theatre at Camp Gordon, Atlanta, Ga.

#### Musical News Items

Carl E. Craven, tenor; Beulah Hayes, soprano, and Mildred Waugh, pianist, are engaged to open the series of musicals at the Edgewater Beach Hotel, Sunday, September 15. This is Mr. Craven's fourth appearance within one year at these musicals.

Edwin J. Gemmer began his school year with flattering prospects, and looks forward to a busy season in his new studios, on the eighth floor of Kimball Building.

On her return from Michigan, Barbara Wait will open her new studio, on the sixth floor of Fine Arts Building, where she will be found after October 1, on Mondays and Thursdays.

A. Alfred Holmes resumed his classes in piano, organ and harmony at his studio on the eighth floor of McClurg Building, Monday, September 9. JEANNETTE COX.

#### CINCINNATI MUSIC LOOKING UP

##### Teachers Resuming Instruction with Large Classes

Cincinnati, Ohio, September 14, 1918.

Due to the fact that the "Concerts Symphoniques," which Eugen Ysaye, the conductor of the Cincinnati Symphony Orchestra, called into existence in Brussels over twenty years ago, were in general devoted to the presentation of new works, Cincinnati music lovers are to enjoy hearing an unprecedented array of hitherto locally unperformed works at the symphony concerts here this winter.

It was owing to these concerts that most of the compositions of the modern French school were given their first hearing in Brussels, and did not figure on the program of the Paris concerts until after they had been produced in the Belgian capital. Not only were works of the French school presented, but new compositions which had been stamped with success of the Belgian, Russo-Polish, Italian, and English schools were presented under the baton of Ysaye. Many of these will be presented during the coming season.

Subscribers to the popular concerts who made reservations last spring called for their season tickets so promptly during the early part of last week that it was found necessary to advance the general season sale, which closed Saturday evening.

##### Albert Berne Added to Conservatory Faculty

The Cincinnati Conservatory of Music announces the addition of Albert Berne, baritone, to its already brilliantly equipped artist faculty in vocal culture. Mr. Berne is a musician of broad caliber, having devoted a number of years to comprehensive musical studies abroad under Barth, Godowsky, and Hugo Kaun. In recent years he has turned his attention to vocal art and has specialized in this subject for the past half dozen years. Mr. Berne

has just returned from a four years' residence in New York, where he has been under Walter G. Mattern, the vocal specialist and voice builder, and Herbert Witherspoon, of the Metropolitan Opera. Mr. Berne will be heard in a series of art song recitals this season, in addition to his activities as teacher of voice on the Conservatory faculty.

#### Vigna Opens Studio

Tecia Vigna opens her studio in the Odd Fellows Temple building next Wednesday. Mme. Vigna has just received the good news that one of her pupils, Charles Gallagher, has been engaged to sing with the Metropolitan Opera Company in New York next season. Another one of her pupils, John Quine, is going to sing with the new opera company which is to open in the Park Theatre, in New York. Mr. Quine has been studying with Witherspoon while in New York.

#### Lyford Pupils

An interesting and significant novelty of the early fall recitals at the Cincinnati Conservatory of Music will be the presentation of compositions by pupils of Ralph Lyford, the gifted American composer and instructor of opera. The works will include a string quartet, and compositions for voice, piano and violin in the smaller forms. Unlike other theoretical branches of the study of music, that of composition must show definite and complete art products with a degree of originality and invention. In the development of native composition, perhaps the most effective form of encouragement is rendered the young student by bringing his first attempts to actual performance, and it may happen that the resulting incentive makes possible a future successful career. For this reason the evening bids fair to be one of manifold curiosity and interest.

#### Conservatory Notes

The Cincinnati Conservatory of Music announces the arrival of Carl Kirksmith, teacher of cello. Mr. Kirksmith comes to Cincinnati from New York with a record of decided achievement as concert cellist and teacher, and he is an important addition to the musical life of the community. It will be of interest to ambitious cellists of this vicinity to learn that the Conservatory is offering two cello scholarships for the season. The offer of these scholarships is limited to well advanced talents and residents of Cincinnati who contemplate making music a profession.

Edith Gholson has definitely decided to make Cincinnati her home and is enrolling large classes at the Cincinnati Conservatory of Music. Mrs. Gholson is an exponent

of the Leschetizky school of piano playing and is a teacher of wide experience and definite power.

Mabel Kiner, graduate pupil of Marcian Thalberg, has been appointed teacher of piano and harmony on the faculty of the Florida State College for Women, Tallahassee, Fla.

Mascagni is said to be contemplating the composition of an opera, "Scampolo," the libretto to be taken from a favorite novel of that name.

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Yeatman Griffith appears to be very well satisfied with the "smiling of the hill."

**MAJOR HIGGINSON TO  
DIRECT MASSACHUSETTS  
LIBERTY CHORUSES**

Galli-Curci to Open Sunday Series—Appointment of Organist Snow—Charlotte Williams Hills Gives Masque—Hans Ebell at Pride's Crossing—Arthur Hubbard Reopens Studios

Boston, Mass., September 14, 1918.

Maj. Henry L. Higginson will direct the work of the Liberty Choruses in the State of Massachusetts, his appointment having been announced by Henry B. Endicott, executive manager of the State Committee on Public Safety. These choruses are being organized under plans outlined by the National Council of Defense, whereby every city and town in the State will have its local chorus and musical director to furnish choral singing in such national campaigns as the Liberty Loan drives, etc. Major Higginson will be aided by a board of conference, which will be appointed at a later date.

**Galli-Curci to Open Sunday Concerts**

Amelita Galli-Curci will be the first soloist in the seventh season of Sunday afternoon concerts at Symphony Hall, under the direction of C. A. Ellis and L. H. Mudgett. Her appearance on September 29 will be followed by those of John McCormack on October 6 and Mischa Elman on October 13. Three concerts of the Handel and Haydn Society, which were formerly given on Saturday evenings, will be included in the series this year. Arrangements are now being made with a number of other artists for the concerts, which will continue until early in May, 1919.

**Appointment of Organist Snow**

Francis Williams Snow, who has been the organist and in charge of the music of the Second Church for the past seven years, has been appointed organist and choirmaster at the Church of the Advent. Mr. Snow has played at a number of other churches in Boston, and is a graduate of the New England Conservatory. In his new position he succeeds Albert Williams Snow, who becomes organist and choirmaster at the Emanuel Church.

**Charlotte Williams Hills to Give Patriotic Masque**

Charlotte Williams Hills is preparing the music for a patriotic masque, "The Gate of the Stars," which will be given at Hingham, her summer home, for the benefit of the Boston Red Cross and the War Camp Community Service. The masque requires a chorus of fifty voices, which Mrs. Hills is training. At a recent entertainment given on the South Shore for the benefit of the Italian War

Relief Fund, Mrs. Hills contributed a group of songs, including Fay Foster's "The Americans Come," and with her husband, George E. Hills, tenor, sang Cadman's duet, "Morning of the Year."

**Hans Ebell Aids Red Cross**

Hans Ebell, the Russian pianist, recently appeared at the home of Mrs. August P. Loring at Pride's Crossing, in aid of the Red Cross, his program containing his own arrangement of one of the lesser known songs of Rachmaninoff and a new composition, "Zarmi," by Alexander Steinert, Jr.

**Arthur Hubbard Opens Studio**

Arthur Hubbard, Boston's veteran vocal teacher, has returned from his vacation on his Vermont farm and opened his studios for the coming season.

**Wilbur A. Luyster Resumes  
"Popular Singing Classes"**

The "Popular Singing Classes," under the instruction of Wilbur A. Luyster, will open its season at the Brooklyn Academy of Music with a lecture on sight singing which will explain the secret by which thousands have been taught to read music at sight—as one reads print—and without an instrument.

For years it has been the custom after the lecture to have the audience (composed of both old and young) take part in a free lesson, so that before leaving they have been taught not only to sing notes at sight but also to sing exercises in two parts.

This year's routine will be no exception, for on Wednesday evening, September 26, at 8, an opportunity will be given to all students of music—vocal or instrumental—to school and music teachers of the private and public schools to attend.

The method taught in these classes is a French one known as the Galin-Paris-Chevé system, founded on ideas of the noted French philosopher, Jean Jacques Rousseau (1712-1788), who first proposed the idea of representing the seven notes of the scale by the seven numbers.

The movable Doh (so called) is used in order to have students thoroughly understand and associate the name and sound, as every tone has its name. Also to learn the distance of one tone to the other and to the fundamental or Doh. Later, in more advanced study, students are taught the fixed or stationary Doh.

Mr. Luyster, who is a special representative of this system, has made a specialty of this work for years and is considered an authority, having taught in the best musical institutions, including the Metropolitan Opera Company, where he taught for eight years. He introduced also the Chevé (movable Doh) system in the parochial schools and to the Public School Teachers' Association.

Unlike many who take for granted that students should know certain things and so neglect many small but important ideas and facts that harass students throughout their study, Mr. Luyster always makes it a rule to have students begin from the bottom. He claims that all big things begin with the small. If the small ones are properly handled, the big ones will take care of themselves.

There are to be four classes founded at the Academy of Music. Beginners' class will be held on Tuesday evenings, first lesson of regular course being October 1. The intermediate class will also be held on Tuesday evenings, while the advanced class will meet Thursday evenings, beginning with October 3. Although these classes will not begin work until early in October, application should be made soon in order that persons may be properly assigned, as the time and size of the regular class is limited.

Special training and preparation of students for church solo positions will continue to be given at Mr. Luyster's New York school and studio at 220 Madison avenue, where organists and choir directors are in the habit of applying for good reliable singers.

The Temple Choir (150 voices) of the Baptist Temple, Third avenue and Schermerhorn street, under Mr. Luyster's direction, has resumed its season's work and meets every Friday evening for rehearsal. Last Friday a reunion was held after a short program which had been arranged. This was thoroughly enjoyed and was only another evidence of the wonderful work the choir is doing.

**M. and Mme. Chailley to South America**

Marcel Chailley, of Paris, the distinguished French violinist and teacher, and his wife, Celiny Chailley-Richey, pianist, are en route to Buenos Aires. They are sent by the French Government, and will undertake a long tour through the principal South American countries, playing programs exclusively of French works. Mme. Chailley, a premier prix of the Paris Conservatoire, where she studied under the late Raoul Pugno, later studied in Paris with Martinus Sieveking, and has been, since Mr. Sieveking's coming to America, the principal exponent of the Sieveking Method in Paris.

**Zelina Bartholomew for Cincinnati**

Zelina Bartholomew (Zelina de Maclot) finished her vacation season by interspersing it with several concert



**YVONNE DE TREVILLE,**  
*In the role of Filina in "Mignon," which she will sing with the Society of American Singers in New York after her return from a tour for the War Camp Community Service.*

engagements, the latest of which was in Peterboro, N. H., where she appeared in joint recital with Mrs. Edward A. MacDowell and Arthur Nevin, and registered an emphatic success, as she always does. Miss Bartholomew returned to the Cincinnati Conservatory of Music about September 10 and resumed her large classes there.

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(Written Exclusively for Musical Courier.)

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All persons enjoying the privileges of citizenship or residence in the United States should participate. The fear that instalments might be lost through failure to pay is too contemptible to be entertained by any American. The boys "Over There" did not pause to consider whether they would come back, or how.

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**Raymond Wilson an Excellent Gardener**

That Raymond Wilson, the pianist, has a real garden this summer is shown by the accompanying photograph taken at his summer home in Oxford, Pa. Not only has Mr. Wilson had a real garden, but he has done all the work himself, dividing his time between his garden and his piano.

Mr. Wilson expects to return to Syracuse during September. It is possible that he will stop in New York on his way home to make some records for the Ampico



**RAYMOND WILSON,**  
*The pianist, working in his garden.*

reproducing piano. He will be busy through September and October with his teaching and recital work, and in preparing the program for his appearance at Aeolian Hall, New York, on October 31.

**Sophie Braslau as Carmen**

The attached striking picture of Sophie Braslau, in the garb of Carmen, was taken not long ago in Chicago. Miss Braslau scored a decided success in the picturesque role of the cigarette girl of Seville, and the critics and the public of Chicago were unanimous in their thorough and favorable acceptance of this young



**SOPHIE BRASLAU,**  
*In the role of Carmen.*

American singer in so important a character. Miss Braslau will be a member of the Metropolitan Opera House Company this winter, as in past seasons, and perhaps, if fortune favors her, she may be able to show New York her Carmen conception at some time not too far distant.

**Rialto and Rivoli Music**

This week the Rialto orchestra, under the direction of Hugo Riesenfeld, plays parts of the second and final movements of Anton Dvorák's symphony, "From the New World," as the overture at the Rialto. Leeta Corder, soprano, will sing the "Shadow Song" from Meyerbeer's "Dinorah," and Gaston Dubois, cellist of the orchestra, will play Max Bruch's Hebrew plaint,

"Kol Nidrei," with an especially effective setting by John Wenger.

At the Rivoli the orchestra, Erno Rapee conducting, will play the overture to "Orpheus in the Lower World" as the principal music number. Greek Evans, baritone, is soloist.

**Sonatas and Ensembles at American Institute**

"Four and Forty Sonata Programs" is the title of a pamphlet issued by Kate Chittenden, dean of the American Institute of Applied Music, New York, containing the records of three seasons of sonata and chamber music performances by the students.

Fifty-seven pianists took part, five of whom were pupils of Leslie Hodgson, three of H. Rawlins Baker, three of William Fairchild Sherman, thirty-five of Miss Chittenden and eight of Miss Ditto, while three other teachers were represented once each. Eleven violinists, three cellists, three viola players and one flutist also participated.

All of the piano sonatas except op. 106 and op. 110, five of the violin sonatas, the piano quintet (op. 16), three trios and one cello sonata made up the Beethoven quota. Mozart's piano and violin sonatas were numerous, besides his piano quartet in G minor, two piano trios, the sonata for two pianos, as well as one for four hands, together with a string trio and duos for solo strings. Haydn also received ample tribute, while the older clavier composers furnished interesting variety. Both of the Schumann sonatas for piano and the trio in D minor were performed. Schubert, Mendelssohn, Chopin, Raff and Gade all found a place in the lists. A number of eighteenth century works for viola de gamba and cello were especially noteworthy, while much interest was manifested in two recent sonatas, one in manuscript, for viola, by Donald N. Tweedy, and one for cello by Casals. Other modern composers whose products figured in the lists were César Franck, Hans Reger, d'Indy, MacDowell, Schytte, Pogojeff and Schütt.

Harold Bauer is said to class piano compositions among chamber music. In that sense these programs present a

most interesting array of chamber music, ranging from the Bachs, through the romantic period, past Grieg and Brahms, down to today. Among the more important young artists who performed these arduous tasks were Annabelle Wood, Atlanta, Ga.; Rose Karasek, now in Tacoma, Wash.; Mildred Pyke, China; George Raudenbush, in the United States Regular Army; Coralie Flaske, Tacoma, Wash.; Elsie Lambe, who will return to New York this winter; Isobel Bonell, Charleston, S. C.; Mrs. J. G. Milloy, Regina, Saskatchewan; not to omit some who will be on hand for the coming season: Louise Keppler, Rose Hartley, Morris Rastinsky, Alice Clausen, Margaret Spitz, Madeline Gilber, Dorothy Leach, David Johnson, Javier Cuzat and the Kentucky Trio girls.

**"Magic" Popular in the West**

Echoes of the success of Arthur A. Penn's "The Magic of Your Eyes" keep coming from the Pacific Coast. Singers and teachers write M. Witmark & Son, the publishers, expressing their approval of the charming ballad, which recently was recorded beautifully by Frances Alda, soprano of the Metropolitan Opera Company, for the Victor Talking Machine Company.

Excerpts from many of the letters received will be published in early issues of the MUSICAL COURIER.

*Frederick Gunster*  
TENOR

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## OPINIONS OF THE PRESS

### May Mukle to Play in Honolulu

May Mukle, cellist, and Rebecca Clarke, violist, have been engaged by the Honolulu Philharmonic Society for ten concerts there this season. They will sail from San Francisco on October 1. The Honolulu Star Bulletin, Saturday, June 8, gave considerable attention to this chamber-music proposal, saying that it is winning a hearty backing. It also says that Max Selinsky, the noted Russian violinist, has proposed and worked out a remarkable musical program for next winter, with the advance approval of a large number of his friends and co-workers. It continues:

There has been arranged a series of ten fortnightly concerts covering a period of twenty weeks, from October to next March. The programs to be rendered will be selected from the classical to the popular.

The personnel of this concert group will be, in addition to Mr. Selinsky, who will be the leader, a second violinist now resident in Honolulu, and three artists of international reputation to be brought from the mainland. This quintet will consist, complete, of four stringed instruments and piano, all soloists. Such an organization will afford opportunity for varied arrangements in the handling of the great compositions of the masters of many nations and ages. Honolulu will be given music worthy of her best traditions, her training and her desires for the refined and artistic. While nothing of this sort has been undertaken in the islands before, such a plan has many times been suggested and is now made possible.

Mr. Selinsky has found the musical community here so responsive and generous that he is fully confident of the success of this project and has faith in the benefit that will accrue to the islands from the demonstration.

It is planned, in the course of the series, to have children's recitals at the schools in addition to the regular concerts in Mission Memorial Hall and two or three evenings for the benefit of the Red Cross. Then there will be several popular recitals in downtown theaters of large seating capacity.

In short, the intention is to place good music with the public generally, gratifying the well known wish for what is best in composition, harmony and execution.

There were two song recitals yesterday at Aeolian Hall, and despite the lateness of the season both were moderately well attended. The afternoon one was given by Greta Masson, a young woman who possesses a rather pretty voice. She was most effective in the group which contained Veracini's "Pastorale," Gretry's "Plus de dépôt, plus de tristesse," and Handel's "Come and Trip It," in which she displayed taste and intelligence.—New York Tribune.

In the afternoon in Aeolian Hall Greta Masson, a young and pretty soprano who possesses a voice of fine natural quality, was heard. Her program was long, but there was pleasure to much of it—to the interesting Russian group she did especially. The impression she made was decidedly a pleasant one.—Evening Sun.

Miss Masson sang with determination, with spirit, with considerable expression and with some skill in shading.—Evening Globe.

Greta Masson, a soprano, well known in the West but a stranger to New York, gave a recital at Aeolian Hall yesterday afternoon that was interesting both for her singing qualities and for her program.—Evening World.

Coincidentally, and simultaneously, another debutante, Greta Masson, won a similar success in the larger auditorium of Aeolian Hall, and with a more ambitious and diversified program. Miss Masson's voice is a high soprano, of a quality suggesting that of Maggie Tieye, well trained also, and utilizing all the possibilities of expression. The slightly veiled character of many of the tones is by no means unwelcome, as the average wide open soprano lags all too easily into stridency and shrillness. Miss Masson set herself no mean task, with arias of Handel and Massenet, early French, Italian and English ditties and various difficulties of the modern Russian, French and American song literature, but she came through with flying colors and enough reserve power for more than adequate encores. Earl Cranston Sharp's "Possession" showed a clear strain of gentle blood, as aristocratically presented, while three trifles by Dwight Fiske contained an obvious popular appeal, two of them requiring repetition.—Evening Mail.

### Schumann-Heink in San Diego

Mme. Schumann-Heink sang not long ago in San Diego at an occasion of which the San Diego Union says:

Before, perhaps, the largest audience which ever congregated about the band pavilion at Coronado Tent City, Mme. Schumann-Heink, San Diego's own contralto, whose golden tones have delighted, since the entrance of this country into the Great War, tens of thousands of soldiers and sailors, and brought hundreds of thousands of dollars to the war chests of the Red Cross and to the coffers of the war charities of the Allies, sang last night for the orphans of France.

Seldom has an ovation of the kind given the great diva been extended to any one in San Diego. More than 15,000 people had awaited her appearance. Long before the hour when the concert was scheduled to begin, every seat in the pavilion had been taken, and thousands of men and women had patiently stood, awaiting the first swing of Director Tommasino's baton. When the famous singer finally walked to the front of the platform the great audience rose to its feet and cheered to the echo. When, after her third song, she spoke for a few minutes on the work of the Red Cross the cheers that greeted her little speech were mingled with laughter because of her homelike and humorous references to the soldiers' sweethearts in the audience; and when she left the platform more than one woman pressed forward to take her by the hand, and thanked her for her words, which had cheered a heart which, like her own, was fearful for the boy who had turned his eyes to other lands and whose brave young life had been offered for other mothers in countries far away.

### Barrage in B Flat

"Great Disturbance on Maine Coast," "Machine Guns and Bombs Heard," the Eastern headlines read.

P. S.—It turned out to be Leo Ornstein practising his next season's programs at Sylvester Cove, Deer Isle.—Pacific Coast Musician.



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New York

RECOLTAL OF SONGS PLEASES AUDIENCE  
Greta Masson, soprano, gave a song recital yesterday afternoon in Aeolian Hall. Her program contained several numbers not too often heard and chosen with judgment in respect of her abilities. Among these numbers were Handel's "When the Dove Laments Her Love," from "Acis and Galatea," a pastoral by Veracini, Gretry's "Plus de dépôt" and Handel's "Come and Trip It." Miss Masson disclosed a voice of very pretty quality and large resonance in the middle register. Her singing showed no small amount of ease and grace, especially in the numbers already mentioned, in which she seemed to be inspired by a pleasing confidence.—New York Sun.

Greta Masson, a soprano, well known in the West, gave a recital at Aeolian Hall yesterday afternoon, singing early and modern French and English songs with a light, fresh voice of exceptional charm.—New York Times.

Greta Masson, soprano, gave an unusually generous song recital yesterday at Aeolian Hall, singing twenty-five songs in a program of considerable variety. The pretty little blonde coloratura pleased her hearers, the delicious quality of her tones in the middle high register being strikingly evident in all the songs that favored her lightly brilliant technic. Her ambitions are undoubtedly operatic, but with her perfect enunciation she could turn the worst musical comedy in the works into a season long success.—New York Herald.

## FOR AID TO ARTISTS

## Mme. Gabrilowitsch Gives Home as Convalescent Hospital

Announcement is made that an organization called the Artists' War Service League has been founded in New York for the benefit of artists of all professions, who have been wounded or incapacitated during the war. Mark Twain's home in Redding, Conn., has been offered by his daughter, Mme. Gabrilowitsch, as a convalescent home. The initial membership committee is composed of such artists as Rudyard Kipling, Enrico Caruso, Daniel C. French, and John Drew. Membership will be open not only to professional people, but to all lovers of the arts.

## Martin Frank Laughs at Himself

It is seldom that a concert manager laughs at himself, but Martin Frank, formerly a well known manager, when recently photographed by Louis Rosenfeld, brother of Maurice Rosenfeld, the music critic for the Chicago Daily



Photo by Louis Rosenfeld.

## MARTIN FRANK.

*Here you see me pictured twice  
Figure out by what device,  
"Two Dromos," eh! Quite slick,  
Nothing but a photo trick;  
To pose for this was little trouble,  
It's no illusion, but a perfect "double."*

M. F.

News, found so much merriment over his past experiences in the concert field that, like a true philosopher, he said to himself, "Poor Frank, I knew him well."

Ex-manager Frank, of Chicago, had at one time under his management most of the prominent musicians in the "Windy City," and though he is an enthusiastic business man, he found, like many others, that to be an impresario in Chicago does not pay quite as well as selling sausages.

## Setti's Daughter Weds

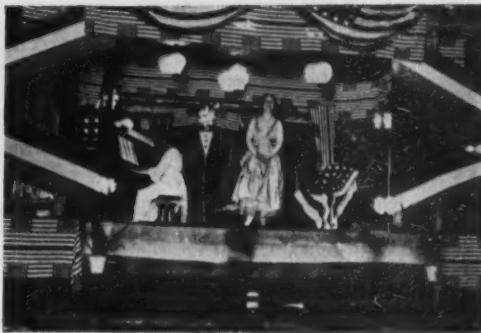
Giulio Setti, chorusmaster of the Metropolitan Opera Company, has received word from Italy of the marriage of his daughter and only child, Maria Setti, to Lieutenant Felice Tavallini of the Italian army staff. The witnesses

of the ceremony, performed in Milan by Padre Semeria, a famous Roman preacher, were Arturo Toscanini and Marquis Visconti. The father of the bride was represented by a brother, Giuseppe, who was a lieutenant of infantry at the Piave. Lieutenant Tavallini, after a brief honeymoon, returned to Rheims to join the Italian forces in France.

## Rosen to Have Early New York Appearances

With enthusiastic reports of his days devoted to study at Lake George of his coming season's repertoire and his lessons with Professor Auer, Max Rosen has returned to New York quite in condition for his forthcoming strenuous season, which begins October 3 with a joint recital with Leginska at Buffalo, N. Y., to be followed by two appearances in New York City, one with Cantor Rosenblatt at the Hippodrome on October 6 and the other a recital at Carnegie Hall on October 15.

During the summer Mr. Rosen interspersed his hours of work and recreation with several appearances at war benefits. One of the first was at Lake George when a remarkable concert for the local Red Cross was given by Professor Auer and his gifted pupil. At Long Beach, Max Rosen also played at a Red Cross concert with Amata and Tamaki Miura among the other participants. A third appearance of this gifted young violinist was at the Long Island country home of Grace George, when Alice Gentle, of the Metropolitan Opera Company, also volunteered her



MABEL RIEGELMAN.

*Who has been doing splendid work singing for the boys. She is shown in the accompanying snapshot on the stage especially prepared for her at Camp Wadsworth, Spartanburg, S. C., where she appeared seven different times in concert, ably accompanied by Mary Hart Law, Miss Riegelman now has six members of her family in France.*

## Lieutenant Bandmasters

**Five Hundred Bandmasters are needed for the American Army during the next few months.**

Musician who perform on wind instruments and are otherwise well qualified as Bandmasters should apply at once for information to the Principal, U. S. Army Music Training School, Governor's Island, N. Y. Candidates passing the required physical and musical tests will, after acceptance by the War Department, be commissioned as Lieutenants in the Army.

(Space donated by Musical Courier)

services for the Stage Women's War Relief. Just before leaving Lake George, Max Rosen appeared at a second gala concert for the Red Cross, with Louise Homer, Oscar Seagle, Frances Starr and Mr. Morgenthau as speaker.

## La Forge-Berumen Studio Recital

The first recital in the La Forge-Berumen studios took place Thursday evening, September 5, and was attended by a very large audience. These affairs are assuming more and more the character of important events in the New York musical life.

Betsy Lane Shepherd opened the program with a group of modern French songs and displayed her fine vocal art at its best. Dorothy George, who appeared for the first time, is possessed of a beautiful dramatic mezzo-soprano, and showed much individuality of interpretation. Mary Huber, of Pittsburgh, sang with polished phrasing songs of Duparc, Rhéne-Baton, Woodman and Marion Bauer. Jean Johnson gave an interesting group of French and Russian songs. She has a beautiful contralto voice, which is used with fine art. Rosalie Wirthlin, the well known contralto, sang an aria of Handel and a group of old English songs. Mr. Berumen's pupils, Rosamond Crawford and Edwina Seeligson, also demonstrated their teacher's ability to impart a brilliant technic and musically style.

Frank La Forge presided at the piano for the singers in his well known artistic manner.

## Pupil Pays Klibansky Tribute

Sergei Klibansky has received the following letter from his pupil, Felice de Gregorio, who is singing with the "Chu Chin Chow" Company in Philadelphia:

MY DEAR MR. KLIBANSKY:

Last evening we gave our first performance here with the opening of the New Shubert Theatre. Every one in the company tells me how much my voice has improved. I think of you, then, with the greatest admiration and really don't know how to express in words my appreciation for what you have done for me.

The simple and most impressive ways of your teaching have done wonders with my voice, style and all. I owe every bit of my success to you.

Of course I miss my lessons very much, but I hope to be able to come to New York at least once a week to be under your desired instruction.

With my very best regards, I remain, yours,

(Signed) FELICE DE GREGORIO,

"Chu Chin Chow" Company.

## Alexander Bloch Reopens New York Studio

The accompanying picture is a snapshot of Alexander Bloch and his little son, Alan, whose face will be recognized by many readers of the MUSICAL COURIER, as he was



ALEXANDER BLOCH AND HIS SON, ALAN.

a great favorite with the musical colony at Lake George during the past year. Mr. and Mrs. Bloch are spending the last few weeks of the summer tramping about the country and hill climbing. They will return to New York about the middle of September, and shortly after Mr. Bloch will resume teaching at his studio, 46 West Ninety-sixth street.

At their New York recital Mr. and Mrs. Bloch will introduce a new French sonata of great beauty.

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**PAPALARDO REFUSES CONDUCTORSHIP**

**Declines Offer of San Carlo Opera Company Manager  
—To Focus Energies on Vocal Studio**

On the occasion of the opening of his New York studio, Signor Papalardo broke the long silence which he has so persistently held since coming to America, several years ago, and for the first time told some interesting facts in regard to his work.

"I find it difficult," he said, "to blow my own horn, as it is said here, for I have always introduced myself to the public through my work and in no other way. During my nearly eight years of opera conductorship, both in Europe and America, I found that my reputation as leader and interpreter of operas was well recognized by all the critics, both on and off the stage, as my press notices show, and, in general, opinion of those who sang under my baton, some of them now members of the Metropolitan Opera. I was unable to accept the enticing offer of Mr. Gallo, manager of the San Carlo Opera Company, as for nearly five years I have worked exclusively for the establishment of my vocal studios, and I am now beginning to gather the fruits of my work. I found it impossible to accept his offer, but can accept any future engagements, if they do not imply traveling."

"Haven't you a very promising artist-pupil in Adela Gulbrandsen, who made her debut so splendidly early this month in Philadelphia?"



Apeda, N. Y.

**ARTURO PAPALARDO.**

Mr. Papalardo assented smilingly, adding: "I am proud of all my pupils, not because they take vocal lessons with me, but because they are real students. I owe it to them if my results are more or less above the average. It is to these students that I owe my success as vocal teacher and coach."

**"The Concert of Europe"**

(From the New York Herald, September 15, 1918.)

The great Battle Symphony with which the Central Powers started is reaching its final movement, and a number of discords and dissonances may be heard which should satisfy the most extreme "Futurist." The Finale is by no means of the character which that eminent composer Kaiser Wilhelm conceived at the outset. Like Tchaikowsky, he had planned another "1812" Overture, in the Finale of which "The Hymn to the Emperor" struggles with "La Marsiglaise" and overpowers it. The All Highest conceived a battle piece which, opening with "Die Wacht am Rhein" and Haydn's Austrian Hymn,

would permit a few strains of the Turkish Patrol and the Bulgar Anthem to be heard, interspersed with the dying strains of "La Marseillaise."

But the piece developed itself on lines very different from what the royal composer intended. "La Brabanconne," "God Save the King" and "Rule Britannia" would insist on intruding themselves, and later Italy's "Marcia Reale" was interpolated with stunning effect. Nevertheless, the great man was sure that he would be able to bring the piece to an end with a deafening performance of "Deutschland über Alles." But again was he fated to be disappointed. That melody so despised by all good musicians, especially Germans, "The Star Spangled Banner" asserted itself in spite of every effort to suppress it. And now "Die Wacht am Rhein" is barely distinguishable amid the other themes. It is confidently expected that the Kaiser's "Concert of Europe" will become an unaccompanied quartet, which later will be split into its component elements, none of which will be permitted to take any part in the great "Peace Symphony" except as auditors.

**THE BANCROFT HOTEL****Worcester Hostelry, Popular with Festival Visitors  
Maintains Fine Standard**

The annual Worcester Music Festival, which will be an All-American event this year, will take place in Mechanics' Hall on September 30 to October 4. As usual, the conductor will be Arthur Mees.

Thaddeus Rich will act as associate conductor and the soloists will include Mabel Garrison, soprano; Louise Homer, contralto; Emma Roberts, contralto; George Hamlin, tenor; Arthur Hackett, tenor; Reinald Werrenrath, baritone; Hartridge Whipp, baritone; Milton C. Snyder, bass, and Frances Nash, pianist.

In spite of the fact that Worcester—as yet—has no hall or auditorium worthy of being the home of the splendid music festivals, the city has an excellent and up to date hotel—the Bancroft—which offers "all the comforts of one's own home." The hotel is enjoying such patronage as that of Mrs. Pierpont Morgan, Miss Carnegie, the Frick family, John R. Drake, the Misses Sloan of New York, Mr. and Mrs. Finley Shepherd and family, ex-President Taft, John Macormick and family, Mr. and Mrs. John W. Wilson (cousin of President Wilson) and party, Mrs. Gustave Baumann and son Clifford, of the Biltmore, New York, etc.

The foregoing names are sufficient to show that the Bancroft is a first class establishment and attracts the most particular of those motoring and touring through New England.

The Bancroft first opened its doors in 1913, and since that time the patronage of the hotel has rapidly increased. The policy is to make guests feel that the Bancroft is something more than a hotel. The lobby is spacious and comfortably arranged, while the bedrooms are pleasant and nicely appointed. An excellent cuisine and good service add to the general enjoyment.

During the annual music festivals the Bancroft is the scene of considerable activity. Visitors to the city renew their reservations weeks in advance, so anxious are they to "put up" at this well known hostelry. The establishment is under the direction of Charles S. Averill, also president of the Bancroft, and he and his assistants have succeeded in maintaining a fine standard.



**ADELAIDE FISCHER,**  
*Charming American soprano, snapped at her summer home at Queechy Lake, N. Y., where she has been spending her vacation.*

**Adelaide Fischer at Queechy Lake**

Adelaide Fischer, the well known New York concert singer, has been a prominent member this summer of the artists' colony at Queechy Lake, Canaan, N. Y. There the singer and her husband occupied an attractive cottage, where they spent their vacation—in reality a deferred honeymoon, as the singer is a bride of but a few months. From their porch a lovely view of the lake is gained where in the early morning and late afternoon, the summer residents enjoyed the fine swimming and boating.

Though Miss Fischer has been spending the greater part of the summer resting and enjoying an outdoor life, she also has done considerable singing for the Y. M. C. A. and allied organizations, having appeared for the boys at a number of the Eastern camps. While at the lake, Miss Fischer led several of the Sunday evening song services at the Red Cross house. At a recent appearance there, she was greatly admired for her singing of Gounod's "Ave Maria," with violin obligato by Arthur Gramm and with Mr. Federlein at the piano.

Miss Fischer, who has been heard extensively throughout the country and has appeared frequently with the New York Philharmonic and other leading orchestras, has many important bookings for the fall and winter, which her managers, Winton & Livingston, expect to be the busiest season of her career.

**Kroeger Songs "Enchanting"**

Two of Ernest Kroeger's songs which have found particular favor with the concert artists are "Garden Song" and "Pierrot."

Regina Hassler-Fox, the contralto, writes the publishing house of Hinds, Hayden & Eldredge as follows:

I want to tell you how pleased I am with the songs. I am particularly charmed with Mr. Kroeger's delightful "Garden Song," and have sung it at several musicals. Shall use it this coming season frequently. Every one who has heard it found it enchanting.

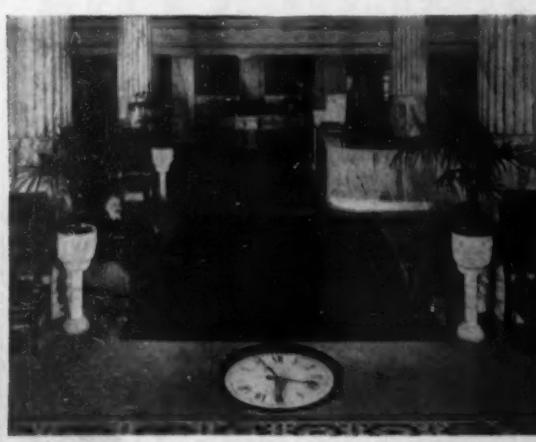
Marie Morrisey, another well known contralto, sums the value of "Pierrot" up in the following clever manner:

I shall use it on my programs next season and am sure it will be a big success. It is a song that is easy to sing (it sings itself), and it is a melody one cannot forget. I compliment you upon this publication of yours.

Marion London, soprano, has used "Pierrot" on numerous programs, and Elsie Baker, the contralto, who is so well known through her Victor records, found it so effective that she included it in her programs while on a recent Redpath tour.

Mme. Buckout, the singer who has had so many songs dedicated to her, classes both "Pierrot" and "Garden Song" among her favorites. What is more, whenever she sings either number, it has to be repeated.

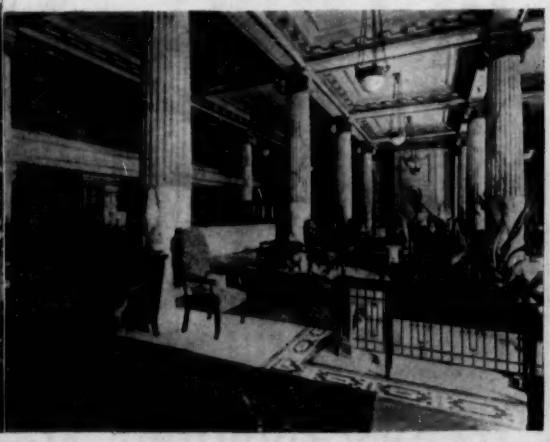
Two other Kroeger numbers that enjoy popularity are "My Heart, My Soul and I" and "Twixt Daylight and Dark." On July 26 last, Florence Otis used the former with instantaneous success at a Red Cross concert at the Woodmont Country Club. Eleanor Patterson, contralto, has used the latter many times in Pittsburgh and other cities on her tours.



*The Clock.*



*VIEWS OF THE BANCROFT HOTEL, WORCESTER, MASS.*



*The Foyer.*

## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO PLANS EIGHTH SYMPHONIC SEASON

Hertz's Fourth Year as Conductor—The Eddys Join With Scherrer in Notable Concert

San Francisco, Cal., September 9, 1918.  
2644 Green Street, Phone West 3358.

President Sproule, of the San Francisco Musical Association, has issued the following statement:

The San Francisco Symphony Orchestra, which is maintained by the Musical Association of San Francisco, will open its eighth season at the Cort Theatre, Friday afternoon, October 25, with the first symphony concert of the season of 1918-1919.

The continued support of the membership and the generous efforts of the Women's Auxiliary make it possible for the association to enter the season with new vigor and larger membership. It is interesting to note that in 1914-15 the association had 291 members; in 1915-16, 309; 1916-17, 325; 1917-18, 411, and for the season of 1918-19 the membership already numbers 417.

The San Francisco season will consist of twelve Friday symphony concerts, twelve Sunday symphony concerts and ten popular concerts.

Arrangements are in progress for out of town performances as well as special concerts in San Francisco. The concerts for the members and their personal guests which were so successful a feature of last season will be given this season also.

Alfred Hertz has been retained as musical director and so enters upon his fourth season as our conductor.

In the orchestra few changes have been deemed advisable and then only to strengthen it, which gives assurance that the concerts will be of high artistic order, owing to the continued association of the musicians and their work together. The musicians will play together daily during the six months of the concert season.

War conditions have made it hard to get new music, but the association has been fortunate in securing a goodly number of new selections which we are satisfied will sustain the public interest and add to the artistic results of the season. A list of these numbers and their composers will be made public at a later date.

The seating as newly allotted to the members last season met with such general approbation that it has been decided for this season to make no change from the allotment of last season except when members change to another class of membership.

Season tickets will be sold for all concerts. The season begins as stated on October 25 and ends on March 30.

The marked interest shown in the approaching concerts gives us reason to look forward with confidence to the most successful season of the association, artistically and financially.

We wish to impress upon the public generally the fact that symphonic music in its highest form of expression could not be maintained, in a city even of the size of San Francisco but for the subscriptions of the members. Our membership subscriptions meet about one-half of our expenses; the other half is derived from the sale of tickets for the concerts. In times like these, when many demands are made on the public purse, it behoves all of us who appreciate the benefits of music to make a personal effort to interest our friends in the purchase of season tickets, thereby lending assistance and placing the stamp of their approval upon the efforts of those who bear the brunt of the burden in maintaining this fine organization.

(Signed) WILLIAM SPROULE,  
President Musical Association of San Francisco.

## The Eddys Return

Clarence Eddy, organist, and Mrs. Eddy, contralto, have just returned to San Francisco after several months at

Palo Alto, where Mr. Eddy gave a series of organ recitals at the Stanford Memorial Church. Mr. Eddy was here last week for his church service at the First Presbyterian Church, Oakland, and left again immediately for a few days' rest. He returned to the city on Friday and will remain here throughout the winter except for his usual concert tour, details of which have not yet been received.

On August 28, at the Vendome Hotel, San Jose, Mr. and

Profundis," MacFadyen; "Lullaby," Vannah, and "The Sunshine of Your Smile," Ray.

Mr. Scherrer played the Schubert-Tausig "Marche Militaire" with sure technic and remarkable brilliancy, and after numerous recalls added Liszt's "Campanella," scoring a most emphatic success.

Mr. Scherrer, who has a large class of piano pupils and a leading church position in Bridgetown, Ontario, came here especially to study organ with Mr. Eddy this summer. He returns home on September 15, but will return to study again with Mr. Eddy next summer, if possible. He has studied abroad and is a very talented musician. F. P.

## FIREWORKS, BOMBS AND MUSIC FOR TACOMANS

Spectacular Concert at Juvenile Music Festival and Conference of Boy Singers—Fund for Furlough House Raised—Recitals—Notes

Sixteen cities and towns of the State of Washington were represented at the conference of boy singers and State juvenile music festival held in Tacoma on Saturday, August 31. A spectacular concert in the evening was staged in the beautiful Bayview Stadium. Delegations of picked singers from all over the State were augmented by the famous Whitney boy chorus of Spokane, winner of the large American flag at the Panama-Pacific Exposition. The program of patriotic numbers was rendered unique through spectacular illustrations of the songs by fireworks. "Columbia, the Gem of the Ocean," was sung, thousands in the audience joining in the chorus, while the American flag was produced by the boys with the aid of colored sparklers. As the number, "Stand Back of Old Glory," was given by boys dressed to impersonate the twenty-four different nations of the Allies, skyrockets produced the American flag above the bay, together with a combination of flags of the Allies. The words of "Stand Back of Old Glory" were written by Margaret Grupp, of Spokane.

The famous Camp Lewis singing platoon and a mammoth soldiers' chorus gave several numbers.

Among enjoyable features of the evening were the solos by John M. Nichols, of Seattle, who was recalled again and again. The closing number was the national anthem, by the united choruses and audience, with the accompaniment of bombs arranged to explode in time with the music. The entire remarkable concert was repeated in the Arena in Seattle on Tuesday evening, September 3.

## Fund for Furlough House Raised

As a benefit for the fund campaign for the Furlough House which the club women of America are to build in



© Mishkin, N. Y.  
ALFRED HERTZ,  
Conductor San Francisco Symphony Orchestra.

Mrs. Eddy, assisted by F. Whitney Scherrer, pianist, gave a notable concert for the benefit of the Red Cross and local charities under the auspices of St. Mary's Guild. Mr. Eddy writes: "Mrs. Eddy's numbers were all-American, and they are a great credit to our composers." They were "Invictus," Bruno Huhn; "In a Garden," Woodward; "Inter Nos," MacFadyen; "Call Me No More," Cadman; "Will o' the Wisp," Spross; "An Evening Song," Gilberté; "De

## PACIFIC COAST DIRECTORY

(Pacific Coast Representative, Frank Patterson, Room 312 Blanchard Hall, Los Angeles: 2644 Green St., San Francisco.)

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**NOTICE**

In answer to a recent editorial appearing in the MUSICAL COURIER, several shipments of old and new music have been received at this office, to be sent to the soldiers and sailors at the camps in this country and abroad.

The movement for sending sheet music abroad is under regular organization and system, and all such donations should be sent to the originator and head of the project, Anna Faulkner Oberndorfer, National Bureau for the Advancement of Music, 819 Fine Arts Building, Chicago, Ill.

The MUSICAL COURIER repeats its request to musicians all over the country to be generous in sending such musical material to Mrs. Oberndorfer as they do not urgently need for repertoire and library.

France as a rest and pleasure place for American soldiers on leave, a delightful musical was given in the Tacoma Woman's Club house on Thursday, September 5. Mrs. George Hellener, wife of Captain Hellener, of Camp Lewis, was a contributing soprano soloist. A creditable sum was turned over as a part of Tacoma's offering to the Fur-lough House fund.

**Recitals**

Dr. Robert L. Schofield, of the College of Puget Sound, gave an organ recital which was largely attended at Trinity Episcopal Church, on Sunday afternoon, September 1, assisted by Mrs. J. Austin Wolbert, soprano.

A farewell vocal recital was given on September 4 by Lois Darrow, pupil of Mrs. George Duncan. Miss Darrow is leaving to continue her voice study in New York.

**Notes**

Patricia Murphy left on September 3 for New York, where she will continue her work in the study of singing and languages.

Miss Murphy gave a brilliant recital recently which made manifest to Tacoma music lovers the splendid results of her three years of study in the East.

During the recent War Saving Stamps campaign in Tacoma, John W. Jones, concert baritone, led a chorus of soldiers in street singing for three evenings, accompanied by the First Infantry Band. On each evening Mr. Jones sang as solos "There's a Long, Long Trail" and "Keep the Home Fires Burning."

Prominent Tacoma musicians giving a series of concerts at Camp Lewis during the week were Maude Kandle, Dorothy Chantler and Margaret K. Snell, vocalists, with Camillo d'Alessio, violinist, and Robert Ziegler, pianist.

K. M. K.

**ARTIST SERIES TO OPEN  
OAKLAND SEASON**

Yolanda Mero and Lambert Murphy to Appear, October 28—French Symphony Orchestra Visit

Anticipated—Musical Activities of Moore

Shipbuilders—Municipal Band Plays

Local Composer's Music

Oakland's musical season may be said to commence officially with the first of the artists' concerts at the Municipal Opera House, under the management of Miss Z. W. Potter, well known concert manager of the east bay. As already announced, five concerts will be given under the auspices of the music section of Oakland Teachers' Association. Yolanda Mero, the celebrated pianist, and Lambert Murphy, well known lyric tenor, will present a splendid combination program on Monday evening, October 28, for the initial concert. Mme. Mero created a sensation in London when she appeared there in 1908, and has won the highest praise as one of the younger virtuosos wherever she has appeared since that time. She has been soloist with the New York Philharmonic Society, the Philadelphia Symphony Orchestra, and the Cincinnati Orchestra. In concert she has appeared in all the larger cities in the United States. Lambert Murphy is a graduate of Harvard University, and was a member of the Metropolitan Opera Company in 1917; his entire time is now given to recital and oratorio work. A full list of artists for this series of concerts was given in the Oakland letter to the MUSICAL COURIER of August 1.

## French Symphony Orchestra Visit Anticipated

The coming to this country of the famous French Symphony Orchestra of the Société des Concerts du Conservatoire, André Messager, composer-conductor, a French national institution, known as the Paris Symphony Orchestra, is being anticipated with delight by many cities in the United States; but probably not more keenly than by music lovers of Oakland and San Francisco. Oakland is to hear this superb organization on November 7, at the T and D Theatre, under the management of Miss Z. W. Potter and the auspices of the Oakland Chamber of Commerce. The profits from the tour of sixty concerts are to be donated to American war relief.

## Musical Activities of Moore Shipbuilders

For some time past this writer has been much impressed by the many new and quickly developing musical organizations connected with the various shipbuilding plants of this city, but had not fully realized until recently what an important part music is already playing in the lives of thousands of men who spend their working hours in the din and bustle of a war time shipyard. Take the Moore Shipbuilding Company as an example. This firm has inaugurated a program which calls for the launching of a vessel every ten days; but more than 2,000 employees find time for a glee club, a double quartet, community singing, and a band. All of these organizations are being trained by and are under the direction of John W. McKenzie, of Oakland. In a talk with him, many interesting details about this great musical work were learned. For instance, the glee club has a membership of seventy-five voices, many of them being really fine singers; the band proudly owns sixty-five musicians; the Gliddon Double Quartet has remarkable individual voices; and when the community "sings" are held, 2,000 male voices are added to the foregoing in an ensemble that is unforgettable. Mr. McKenzie is an enthusiast and an idealist, and was not afraid of the hard work entailed in the "breaking in" of these organizations; but he is already reaping the fruits of his labors, and it will not be long before the Moore Shipbuilders' music organizations are recognized as equal to any in the State. Arrangements have been made for the glee club to sing every Friday during the noon hour, accompanied by the band and community chorus, under the direction of Mr. McKenzie. The beneficial effect on the men's nerves and general health is already sufficiently marked to warrant the approval of the management.

## Municipal Band Plays Number by Local Composer

Paul Steinendorff, much loved leader of the Oakland Municipal Band, is always ready to afford local musicians an opportunity to get a hearing for their compositions when

suitable for his programs. This has naturally resulted in Oakland audiences frequently being the first to hear numbers that have later become well known in other communities. Last Sunday afternoon's program contained a composition of unusual interest, an overture called "Bohemian Life," composed by Ed. Bergenthal, who is an instructor in instrumental music in the Oakland public schools. It depicts life in the Bohemian quarter, its struggles and successes, laughter and tragedy, grotesques and pathos. The number is being published for band and orchestra by Carl Fischer Company, New York. Mr. Bergenthal has written several successful numbers for band, orchestra, piano, and voice, and is now at work on an orchestral composition to be dedicated to the soldiers of the United States, entitled "Emboldened Democracy."

**Classes Formed for Art and Classic Dancing**

For coaching of the ballet for the production of Gluck's "Orpheus" recently given so successfully at the Greek Theatre and repeated in San Francisco, Anita Peters Wright received very high praise from critics and lovers of the terpsichorean art, so that requests from pupils and others have decided her to open classes for art and classic dancing in preparation for stage and professional work, at the Hotel Oakland, about the middle of the month. Mrs. Wright, with her husband, Dexter Wright, has evolved many dances and coached scores of performers in a number of big performances on both sides of the bay. They arranged the pageant and prepared the many beautiful dances for the memorable fete in Lakeshore Highlands on June 16. The music for these al fresco dances was selected and scored by Mr. Wright, who is a well known musician and assistant director of the Oakland Municipal Band. He has made a deep study of rhythm, tone, and movement, in the modern art dance, resulting in the development of a new dance technic, which departs in form and tradition from the older dance forms, and is altogether delightful and satisfying.

**Entertainment at Piedmont**

A "poster fund" entertainment was recently given at Piedmont to raise money for the Red Cross Shop. With the exception of four professional musicians, the jazz orchestra was made up of amateur musicians which furnished the music for the evening. Carolyn Rodolph and Phyllis O'Brien did specialties in character dancing. Marion Lyman designed the poster figure in blue of the Red Cross worker. Members of the orchestra included the following: Margaret Weil, Dorothy Cawston, Margaret Webster, Marion Lyman, Mora Macdonald, Phyllis O'Brien, Carolyn Rodolph, Edith Ackerley, Barnett Acker, Harry Roach, James Eva, Raymond Gallegher, D. Macdonald and Eugene Barbier.

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the evening of August 31 their fine home was thrown open to a large number of friends for a musical evening given by themselves and several of their pupils. To commence the program, Mrs. Anderson sang a group of Thurlow Lieurance's Indian songs, followed by a selected group by Carl E. Anderson. After these came pupils' songs sung by Ruth Parry, Grace Kosht, Elsa Baulair, Helen Prutyman (French group), and Mrs. Vernon Franklin. Two duets by Verdi and Goetz, respectively, sung by Mr. Anderson and his pupil, Desaix McCloskey, were features of the program, Mr. McCloskey having a fine baritone voice of dramatic power and beauty. Duets by Mr. and Mrs. Anderson, splendidly rendered, brought the program to a close, after which Hooverized refreshments were daintily served. The accompanists were Susan Waterman McCloskey and Mrs. Anderson. Mrs. Anderson is contralto soloist of the First Congregational Church, Oakland, and of Temple Emanu-El synagogue, San Francisco. Mr. Anderson is also well known in San Francisco, being tenor soloist of two places of worship—St. Luke's Episcopal Church and Sherith Israel synagogue.

E. A. T.

## NORWEGIAN SINGERS

## VISIT PORTLAND

The thirteenth annual sangerfest of the Pacific Coast Norwegian Singers' Association was held in the Public Auditorium on August 31 and September 1, and Portland owes a debt of gratitude to this enterprising organization, which is made up of male singers. A classical overture by the orchestra, conducted by Andrew P. Nelsen, opened each program. Good work was done by the grand chorus of 200 men, led by Rudolph Moller; the Grieg male chorus, of Hoquiam, Wash., Gerard Tonning, director; the Norwegian male chorus, of Portland, Charles Swenson, director, and the Norwegian male chorus of Seattle, Rudolph Moller, director. Artistic solos were contributed by Cora Hansen-Olsen, soprano; Alfred Halvorsen, baritone, and Charles Swenson, organist. Dr. Emil Enna, pianist, played his "American Fantasia," a new and meritorious composition. Edgar E. Courser furnished splendid accompaniments for the vocal soloists. Harry Knight, a gifted flutist, assisted. Much patriotic music was heard at the two concerts, which were a great success.

The new officers of the association are: O. S. Larson, Tacoma, Wash., president; Rev. O. J. Ordal, Tacoma, vice-president; John Norman, Everett, Wash., second vice-president; John Swannes, Tacoma, corresponding secretary; O. C. Wallan, Tacoma, recording secretary; O. M. Sunde, Seattle, treasurer.

The next sangerfest will be held in Tacoma. J. R. O.

## Askin and The Trilliums

Thomas Askin, the actor-singer, and The Trilliums, the well known Los Angeles women's quartet, which coaches with Askin, returned recently from a week's tour over the army circuit known as Camp San Diego. Seven camps were visited and eleven programs, two of which were return engagements, given. Five of the camps have made application to headquarters for return engagements of Askin and The Trilliums.

The character sketches in song with action used by Mr. Askin and the patriotic ballad, "Freedom For All For Ever," were received with tremendous enthusiasm by the entirely male audience. The Trilliums made a great hit with their splendid singing of some quaint old English songs, and were delightful in their beautiful colonial costumes.

Officers of Otay Mesa aviation camp banqueted the artists after the program presented at that place, the entire spread being prepared and served by the men of the post. The officers of the camp at Rockwell Field, North Island, on two occasions entertained the party at luncheon.

During November and December, Mr. Askin and The Trilliums will devote further time to camp service.

## Our Boys "Love Fay Foster's Patriotic Song"

About 250 convalescent soldiers and marines joined with John McCormack in singing Fay Foster's "The Americans Come" on a trip up Long Island Sound last week. Previously, they had sent in a request to McCormack for this song, and as his first wish is to give the boys what they want, he cheerfully complied. Unbounded enthusiasm was the result.

Yvonne de Tréville relates an incident which occurred at Camp Merritt, where she was singing for the wounded soldiers, which shows the power of "The Americans Come" to touch the heart better than volumes of description and praise. The song preceded what was to have been a little talk, but the speaker was so stirred by the fire and pathos of the song that, with tears in his eyes, he could only bow and beg to be excused. The boys were no less affected. Every one who was able to rise to his feet after it was sung did so, shouting, cheering and applauding.

## Fabrizio Pleases Nahant Audience

Another of the several enjoyable musicales which have been features of the last two seasons at the Hotel Tudor, Nahant, Mass., was an event of Thursday evening, September 5. Carmine Fabrizio, the talented Boston violinist, assisted by the well known composer and pianist, Maestro Vallini, were the artists of the evening. They played Handel and César Franck sonatas and violin solos by Saint-Saëns, Vieuxtemps, Kettner-Loeffler, Sarasate, Bach and Mme. Townsend. Mr. Fabrizio as usual displayed his excellent interpretative ability and technic, while Vallini's skill as a pianist was expressed in the sonatas, as well as in his sympathetic accompaniments.

## Frieda Hempel Raises \$2,200 for Red Cross

Frieda Hempel's concert for the Red Cross brought more than \$2,200 to the Lake Placid (N. Y.) chapter and the Lake Placid Club Auxiliary, under whose auspices it was given. Not only the singer herself, but her photographs and the re-creations of her exquisite "voice of gold and magic," shared in the success of the Sunday evening concert at the club on September 1.

An autographed photograph of the Metropolitan soprano as Marta, holding "The Last Rose of Summer," brought \$500, and one of her signed records of that immortal

melody started the \$250 receipts from that source. A small postcard photograph of the singer as Marie in "The Daughter of the Regiment" brought \$25, and other copies sent the sale up to \$130.

The program began with "The Star Spangled Banner," in which the audience joined. The aria "Ernani involami," from "Ernani" (Verdi), followed, other numbers being the Proch theme and variations (interpolated in "The Daughter of the Regiment" last winter), "The Blue Danube Waltz" (by request) and a group of songs, "Phyllis Has Such Charming Graces" (Old English), "My Curly Headed Baby" (Clutsam) and "Bird Song" (Alabieff). Miss Hempel was assisted by the Boston Symphony Septet.

Incidentally, among the many letters of felicitation that came to Frieda Hempel from all corners of the globe after her marriage to William B. Kahn, none pleased her more than one from her long time friend, Jules Messager, noted director of the Paris Grand Opera, which recently reached her at Lake Placid. It was under the auspices of Mr. Messager that Miss Hempel sang Margaret de Valois in "The Huguenots," creating a furore in the French metropolis. Her fame rapidly crossed the Channel, and the following year she created the role of the Princess in "The Rosenkavalier" in London. The 1914 season was also marked by her Queen of Night, which was a veritable sensation.

After the war, Miss Hempel will resume her opera engagements in London and in Paris during the summer season.

## Visanska Begins Classes October 3

Daniel Visanska, violinist, expects to resume his New York classes and those in Summit, N. J., on October 3. Mr. Visanska has been spending the summer at Old Forge, N. Y. On August 18 he played at Woods on Fourth Lake, Adirondacks, for the New York Sun tobacco fund, and on August 25 at the Bald Mountain House, on Third Lake, for the Red Cross. Elsie Luhrman, of Yonkers, and Miss Chene, of Pittsburgh, both singers, participated in the same programs. Five hundred dollars was raised as a result of these events.

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## John Prindle Scott Song

Featured by Lila Robeson

Lila Robeson, contralto of the Metropolitan Opera Company, who is soloist at the Old Stone Church, Cleveland, Ohio, this summer, sang John Prindle Scott's "He Shall Give His Angels Charge" on September 1. Miss Robeson writes: "Your solo went big this morning. The church was crowded and the people were very enthusiastic."

## Morgana Recital, October 24

Nina Morgana, soprano, will give her New York recital at Aeolian Hall October 24.

## Evening Post Music Number

The New York Evening Post will issue its special music number on October 19. Henry T. Finck is music critic for the Post.

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Many advance orders for subscription seats have been received and to fill these applications without interfering with the privileges of present subscribers, who may wish additional seats or changes of location, the management requests the co-operation of the Philharmonic patrons by an early response to this notice. Requests for extra seats will be filled in the order of receipt at the expiration of the term for renewals, May 4th.

FELIX F. LEIFELS, Manager, Carnegie Hall, New York

**ACROSS THE COUNTRY**

**Albany, N. Y.**—Edna R. Levens is arranging for a recital in Chancellor's Hall, September 27.—George Yates Myers, organist and choir director of St. Vincent de Paul's Church, has been granted an extended leave of absence.—Lydia F. Stevens has returned from Taborton and is planning a series of organ recitals in the Emmanuel Baptist Church for the latter part of October. Owing to the departure of George J. Perkins and Roger H. Stonehouse for service, Jeannette Reller and Mrs. William James McCann, soprano and contralto of the Emmanuel choir, will lead the singing of a women's chorus choir to be organized by Miss Stevens.—Sister Alphonsus, for many years connected with the music department of the Academy of the Holy Name, will again be in charge at the school, with Cordelia L. Reed, assisting. A. Y. Cornell has charge of the voice department and Thomas F. O'Neill will be one of the vocal instructors.

—Esther D. Keneston has assumed her duties as head of the piano department of the Academy for Girls, succeeding Helen Steele. Dr. Frank Sill Rogers is in charge of the choral work at the school.—The Monday Musical Club is one of many organizations, and the only musical society, to aid the land army drive. Special musical programs have been arranged for the meetings of the Pine Hills Fortnightly Club, including three musicales during the season.—Alfred Hallam, Jr., son of Alfred Hallam, community chorus leader, has entered the service.—Jean Newell Barrett has returned from Springfield, Mass., where she passed a part of the summer and where a community chorus was organized through her efforts.

Thomas de Stefano has taken the position of concertmaster with the "Her Regiment" Company orchestra on tour.—Stella Bovosky, a young violin student, has gone to New York to continue her studies with Conrad Held, assistant to Franz Kneisel.—Janet Lindsay, Frederick B. Stevens and Charles H. Wood, violins; Mrs. Sydney Tucker Jones, pianist, and Mrs. Benjamin Boss, soprano, gave a musical recently at Rensselaerville.—Grace Klugman Swartz sang "Hear Ye, Israel," from "Elijah," at the special Jewish New Year's service at Temple Beth Emeth.—At the State Street Presbyterian Church recently, a special program was given in honor of the Rev. Dr. J. J. Lawrence, formerly of Albany. A quartet composed of Edgar S. van Olinda, Howard Smith, Roy H. Palmer and Otto R. Mende sang, with J. Austin Springer at the organ. Dr. Lawrence was prominent in musical affairs for many years and active in the old Albany Musical Association.—Many Albany singers and instrumentalists have offered their services in the Liberty Loan and "Y" drives for late September, October and November. Choirs have lost a considerable number of male members, and the various musical clubs, large and small, are displaying service flags on programs and in year books.

**Atlanta, Ga.**—(See letter on another page.)

**Boston, Mass.**—(See letter on another page.)

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio.**—(See letter on another page.)

**Columbia, S. C.**—During the season just past, there have been several important recitals at the conservatory of music, Columbia College, Dr. G. Pugh, president, and Professor Frank M. Church, director. Notable among these was the faculty recital in which Agnes Jones, pianist; Marion Chreitzberg, contralto; Elgar F. Ober, violinist; Verna T. French, pianist, and Professor F. M. Church, pianist, participated. The program was devoted to works by Chopin, Wieniawski, Paderewski, Liszt, Leschetizky, Saint-Saëns, Schumann, Kreisler, Mendelssohn, Rogers and Moszkowski. Other programs were given by the following: Margie Barwick, Louise Green, Hilda Brundrick, Dorris Kohn, Permelia Jennings, Lena Hall, Alline Bethea, Isabel Ferguson, Katie May Nance, Louise Harrison, Gladys Hiers, Ione Moore, Mattie Timmons, Annie Henagan, Sarah Carter, Betty Waters, Professor Church, Kathleen Porter, Gladys Sauls, Sarah Bolt, Sadie Harter, Eugenia Fox, Mabel Crouch, Elizabeth Freeman, Miss Hamer, Gracie Sanders, Ruth Crary, Kate Price, Inez Rushton, Gladys Shuler, Nan Edwards, Floye Woodham, Myrtle McHonaker, Anne Sue Meyers, Eoline Taylor, Grace Stroman, Rosa Hamer, A. R. Sawyer, Miss Amaker, Miss May, Miss Jones and the Misses Braddy, Freeman, Holland, Moore, Pitts, Purvis and Hiers.

**Miami, Fla.**—At the White Temple, under the direction of Charles Cushman, the choir produced the cantata, "Penitence, Pardon, Peace." The soloists were Ejda Stenwall, soprano, and Mrs. John Livingston, contralto. Mrs. Iva S. Baker presided at the organ.—That next year's Robert Morris Day will be commemorated in Miami was the decision made at the close of the meeting held near Ft. Lauderdale. Robert Morris wrote more than three hundred hymns, giving over fifty of them to the Order of the Eastern Star, which he founded and which now claims a membership of eight hundred thousand.—At the reception and musical given by Dorothy Dean, in honor of Marjorie Potter, Pansy Andrus, Robert Louis Zoll and Locke T. Highleyman furnished a charming program. Miss Andrus has been studying in New York for several years and is a popular pianist. Miss Highleyman is a student of much promise, and Mr. Zoll always pleases an audience with his delightful voice and genial personality.—Marion Swain, who has been studying voice at Peabody, returned home and will resume her classes at the Arch Creek School.—Mrs. Clifford Reeder, organist and pianist of Miami, expects to spend the winter in Tennessee, at the home of her parents, owing to the absence of Clifford Reeder, who has entered the service as lieutenant in the engineering corps.—Elma, Cecilia, and Helen Kaufman are to play with Pryor's Band this winter. These young girls are general favorites in Miami. At present they are playing in New Jersey. Later, they will go to Asbury Park, and play with the band there before

returning home.—Music for the Knights of Columbus Saturday evenings will be given by Madeline Bryan, pianist; Inez Marvin, violinist, and Wallace Riley, tap drum. —Katherlyn Dungan, contralto, entertained between thirty and forty men who have served in Spain and Portugal, and who are stationed in Miami.

**Milton, Pa.**—J. Fred Wolle gave a recital here on the evening of August 27, which was a rare musical treat and was listened to by a good sized audience. He is the director of the Bach Choir at Bethlehem, Pa. Dr. Wolle has earned for himself a reputation that is international. It seemed to be the unanimous verdict of all present that the recital was one of the finest ever heard in Milton. The program was arranged in such a manner as to show the different styles of music predominating in each of the last five centuries. As an added attraction, Ella Brown and J. H. Johnson sang "I Will Call Upon the Lord," and Mrs. William S. Heiner, the aria, "Hear Ye, Israel," from "Elijah." Each of them were local soloists.

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Pittsburgh, Ore.**—(See "Music on the Pacific Slope.")

**Pittsburgh, Pa.**—Vera Barstow, the brilliant American violinist, has recently been engaged as soloist with the Philadelphia Orchestra, under the auspices of the Pittsburgh Orchestra Association. The engagement is following a plan inaugurated last season by the association to present annually in its course a Pittsburgh artist who has attained a degree of perfection worthy of such an appearance. The Pittsburgh season will comprise ten concerts, five Monday evenings in Syria Mosque and five Tuesday matinees in Nixon Theatre, with a soloist for every concert. The net proceeds of the season, it is said, will be given to the Pittsburgh Chapter of the Red Cross, and all tickets for the season are exempt from war tax.—Pittsburgh Musical Circles are being strongly hit by the musicians doing "their bit." C. E. McAfee, organist of the Sewickley Presbyterian Church, and Edith Harris Scott, contralto of the same church have both sailed for "Over There" to "do their bit" in entertaining the soldiers in Europe. The new draft law bids fair to take many of the baritones and tenors, which will cripple the church choirs considerably. However, as it is all for a good cause, no grumbling is heard, and all seem glad to do their share.—Zoe Fulton, the popular contralto of the Aborn Opera Company, who has been located in Pittsburgh for several years, has returned from her home in Ohio, where she spent her vacation with her parents, and has reopened her studio in the Wallace Building.

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**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**Springfield, Ill.**—The Amateur Musical Club has announced its program for the season of 1918-1919 as follows: November 6, French Artists Concert, at the State Arsenal, Jacques Thibaud, violinist, and Gabrielle Gills, soprano; December 9, at the First Christian Church, Arthur Hackett, tenor; March 3, at the High School Auditorium, chorus, Allan Ray Carpenter, director; May 2, May Festival at the State Arsenal, Minneapolis Symphony Orchestra. Monday afternoon recitals at 4 o'clock at the Y. M. C. A. Auditorium. September 23, Helen Brown Read, soprano, and trio—Albert Gest, John Taylor, John Stewart. January 6, Mary Colgan, violinist; Mrs. Albert Myers, soprano; Clarence Mayer, pianist. February 10, Mrs. Will Taylor, soprano; Mrs. George Westenberger, pianist, and John Taylor's orchestra. March 31, Student Contest, the committee including Mrs. Walter Read, Mrs. Henry Child, Mrs. A. M. Fitzgerald, Francis B. Gardiner, Mary Jane Howard. April 14, at the High School Auditorium, Mrs. Moses Salzenstein, soprano, and the High School Chorus, Frances B. Gardiner, director.

**St. John, N. B.**—The graduating exercises of the class of 1918 of the St. John Infirmary, under the direction of the Sisters of Charity, were held on Tuesday evening, September 3, at the Y. M. C. A. Auditorium, Cliff street. After the presentation of the diplomas by His Lordship, Bishop le Blanc, and addresses by the leading doctors of the city, came the following delightful musical program: Songs by Kathleen Furlong-Schmidt, soprano, with violin obbligato by Helen Furlong; songs by Katherine Gallivan and Gertrude O'Neil; violin solos by Helen Furlong, and a piano number by Eleanor Tapley. The accompanists were Marie Furlong Coleman and Katherine O'Neil.—St. John was favored last week by a visit from the eminent violinist, Evelyn Starr. She was the guest of the Misses Anderson, Queen Square.

**Tacoma, Wash.**—(See "Music on the Pacific Slope.")

**Tampa, Fla.**—Community singing has taken a firm hold of the people in these precincts, as evidenced by the large and enthusiastic audiences in attendance. "There's a Long, Long Trail," the song that has won so much favor in all our camps for many months, is among the popular songs sung.—The Virgil School of Music, under the direction of Mabel M. Suavely, has reopened for the fall term with enlarged equipment and more spacious apartments to meet its increasing demands. The character of the work in this school has done much to stimulate an appreciation of a higher standard of art.—The Scotch Pipers Band entertained the boys of Company A recently at their barracks at the shipyard. In addition to a delightful musical program, the sword dance and highland fling in costume were executed to the delight of the audience.—Under the direction of Maurice G. Beckwith, a very enjoyable musical program was rendered by the choir of the First Baptist Church Sunday evening, September 8.

#### Mana-Zucca Compositions at Navy Yard

At the Brooklyn Navy Yard concert on Friday, September 6, Forrest Lamont sang Mana-Zucca's new humorous patriotic song, "The Reveille," which was received with loud cheers and peals of merriment. This song bids fair to be one of the season's hits, as it is different from most patriotic songs. Rata Present, pianist, also achieved success with Mana-Zucca's fugato on "Dixie," which had to be repeated.

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A committee of competent judges at private auditions pass upon the compositions submitted, and those accepted are presented at the concerts of the society.

It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership, or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.

#### MUSICAL COURIER

##### NAMARA FORGES AHEAD

The Evening Globe wrote the following of Namara's singing recently for the boys of Camp Dix:

The big "Y" auditorium was jammed at Saturday night's Globe concert, under the direction of Charles D. Isaacson, soldiers even clinging to the rafters and filling windows and doorways in their eagerness to hear the program.

Namara, the American soprano of the Chicago Opera, was overwhelmed with applause. After being forced to sing everything for which she had brought the scores, she had to return in her hat and coat to do some self-accompanied bits to stem the riotous applause.

Several days later, the attractive singer sang for 7,000 people at the South Amboy (N. J.) munition plant, where she was given a rousing welcome. On September 15 she was scheduled for another concert at Camp Upton.

Namara's coming season will be even better than last, which was most successful. On September 22 she will be heard in a joint recital at the New York Hippodrome, with Mischa Elman, and October 13 is the date set for her first Aeolian Hall recital. She will in addition sing at the Biltmore Musicale with Caruso and at one of the Mozart



© Victor Georg, New York

NAMARA,

Soprano of the Chicago Opera Association, who will be heard at the New York Hippodrome in a joint recital with Mischa Elman on Sunday evening, September 22.

Society's musicales. Later in the season Namara will fill an engagement as soloist with the Minneapolis Symphony Orchestra, a re-engagement from last season. In fact, the singer's dates will take her throughout the Middle West and to the Pacific Coast.

Namara has signed a four year contract to appear with the Chicago Opera Association, beginning this season. Her appearance with that company is awaited with much anticipation.

##### Charles W. Clark Scores at Lockport

An encore for Fay Foster's "The Americans Come" has become a matter of course. So, naturally, Mr. Clark's spirited and artistic rendition of this song at the recent Lockport convention brought insistent demands for a repetition, but this so far failed to satisfy the audience that more than a hundred personal requests and notes were sent him after the close of the session that it should be interpolated on some other program. Although this is strictly against all the convention rules, Mr. Clark felt that so general a wish should be complied with. Therefore, he graciously acceded, eliciting a thunderous applause, to which he responded by giving the "Marseillaise." Mr. Clark said that he considered this the only song which could follow "The Americans Come."

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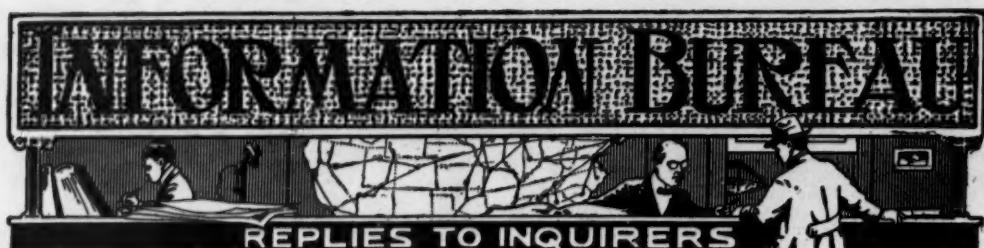
**Information Bureau**  
**OF THE MUSICAL COURIER**

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
Information Bureau, Musical Courier  
437 Fifth Avenue, New York, N. Y.



[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

**What Is a Theorbo?**

"Recently I read in a novel that the hero was much addicted to playing the 'theorbo.' As I have never before heard of that instrument, could you tell me something about it?"

The theorbo is a large double necked lute with two sets of pegs, the lower set holding the strings, which lie over the fretted finger board, the upper set attached to the bass strings. There are eight notes on the finger board and nine off. The origin of the instrument is in doubt, some saying that it was introduced by a Neapolitan market follower, who gave it the name in a joke. However, the Paduan is supposed to be the best kind. Different authorities give different arrangements of the keys. It was known as early as 1600. The theorbo is four feet seven inches in height.

**"Crispino e la Comare"**

"Recently in the Information Bureau I saw among the list of operas to be given this winter the name of 'Crispino e la Comare.' Can you tell me who wrote it and what it is about? Is it a new one? I trust I am not asking too great a favor."

There were two brothers named Ricci, Luigi (1805-1859) and Federico (1809-1877), who wrote many operas, singly and in collaboration. "Crispino e la Comare" is the only one that won any sort of reputation in Europe. The name, as you probably know, means "The Shoemaker and the Fairy." The shoemaker is about to end his life when the fairy intervenes and brings him fortune. His success, however, turns his head, but the fairy, in a dream, brings him back to his senses, and all ends well. When Patti was at the Opera in Paris, forty or more years ago, it was one of the operas in her repertoire and often sung. The music is brilliant and the opera is considered to be one of the best of opera buffa that was produced in Italy after the time of Rossini.

**"Norma"**

"It is, I believe, a long time since the opera 'Norma' has been sung in this country, but I am glad to see it is to be given the coming season. Why is it not sung more often?"

The principal reason why the opera "Norma" is not more often given is that not all singers are suitable for the role. Dramatic and coloratura singing go hand in hand, so that not all voices are capable of fulfilling the requirements. One writer remarks: "It is important to remember in discussing the works of Bellini and the other composers of his school that in their day the art of singing was cultivated to a far higher pitch of perfection than is now the case." This opinion may not be agreed to by many, but the fact remains that "Norma" is supposed to be outside the compass of the ordinary operatic singer of the present day. Also, Norma must be a large, stately person—of which, fortunately, we have many on the operatic stage—a good actress and one with a great range of voice. If it is well sung, there is no doubt the performance of this old work will bring much pleasure to the musical audiences sure to attend all performances.

**Small Chautauquas**

"Could you give me the addresses of some of the small Chautauquas? I have never been on the stage in any faraway places, but have been in plays and musical concerts in my own home town, and have proved successful. If you know of any, I would be very thankful to you if you would give me the addresses of the Chautauquas."

It is rather late in the season to get into Chautauqua work this year, it would seem, for the time when the majority of these meetings are held is in the spring or summer. However, if you will put yourself in communication with the Redpath Musical Bureau, Cable Building, Chicago, Ill., they will be able to furnish you with a list of Chautauquas for next season.

**Signor Tetamo and His Work**

"I am most eager to know if Signor Tetamo is teaching singing in New York. If he is, will you please give me the address of his studio? Also, I would be grateful if you would tell me something about his life and his works."

Signor Tetamo is in New York at the present time, his studio being at 21 West Thirty-seventh street. He was born in Palermo, Italy, in the late sixties, and may be said to have come from a professional family, for his father was a painter and his grandfather a lawyer. His parents wished him to become a doctor, but his love of music and his talent for the same caused him to apply his time and studies in that direction. At six years of age he began to study piano, and at fifteen he was working under

Camelo Fodate, professor at the Royal College of Music in Palermo. Signor Tetamo studied harmony, counterpoint, composition, orchestration and theory; he also did practical work in orchestration, composition and opera repertoire. At the age of twenty-two he was awarded a prize as a "musician of great promise." After seven years' study under Fodate, Nicolas and Gialdini, he went to Milan. It was his wish to devote all his time to composition, but he was obliged to teach and coach while continuing his studies.

From Milan he returned to his native city, Palermo, where he continued to coach, but was able to devote some time to composition. His first work was an opera, "Zeleika," which was performed before a number of prominent musicians and received complimentary praise from the critics present. He was promised that his opera should have public performance, but this promise was broken, and in his disappointment he decided to come to America. He is now located permanently in New York City.

A year ago there was an article in the MUSICAL COURIER by Signor Tetamo on the subject of bel canto.

**Piano Recital in Pittsburgh, Pa.**

"Last October I fortunately attended a recital given by the W. F. Frederick Company at Carnegie Hall, Pittsburgh, Pa., when Victoria Freda Tolin was the player. Miss Tolin's tone coloring was wonderful—more beautiful than anything of the kind I ever heard before—and the varieties of it seemed endless. Also, she has a style of her own and a freedom of execution, together with technique that is simply marvelous. I have heard a number of the concert pianists play in solo recitals and with orchestras, and I can truthfully say I have yet to hear her equal. You will do me a favor which will be greatly appreciated if you will tell me through your Information Bureau in the MUSICAL COURIER where this young lady received her musical education, who her teacher was, and if she studied abroad?"

The W. F. Frederick Company are unable to furnish any information as to where Miss Tolin studied or with whom. It may be that a letter written to the young lady, sent in care of the above firm, would reach her.

**Address of Frank H. Tubbs**

"Will you be kind enough to tell me whether or not Frank H. Tubbs is now living? If so, can you give me his address?"

The address of Frank H. Tubbs is Rooms 2169-71 Woolworth Building, New York City. Mr. Tubbs has not given

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#### Patriotic Songs of Allies

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There are several collections of patriotic songs, one of them being the "National Anthems of the Allies," published by Schirmer, New York; another, "The World's Collection of Patriotic Songs and Arias of Different Nations," published by Oliver Ditson, Boston. There is also one book of the "Musician's Library," published by Oliver Ditson, devoted to national anthems. Those mentioned are Britain, "God Save the King," "Rule Britannia," "The British Grenadiers"; France, "Malbrook" and "Marseillaise"; Belgium, "The Brabonne"; Italy, "Garibaldi's War Hymn"; Russia, "God Save the Czar." As the latter must be out of date at the present time, the "Russian Hymn," so well known in America, would seem the more appropriate. For America there is first "The Star Spangled Banner," "America," "Dixie" and "The Battle Hymn of the Republic." Two recent numbers are "America, My Country," by Hesselberger, and "Flanders Field," by Jeannette Loudon. By writing to the publishers you will be able to obtain arrangements of many of the above for solo and chorus.

In the MUSICAL COURIER, September 12, page 21, is a report of the Lockport, N. Y., Music Festival, where only American compositions were rendered.

#### Robert Maitland

"I have just heard that Robert Maitland is to be director and teacher at the Lexington, Ky., College of Music the coming year. Can you give me some information about him, as well as Mrs. Maitland and Mr. Beausang, who are to assist him in the work?"

Robert Maitland received his musical education in Edinburgh, London, Paris, Brussels, Dresden and Berlin, and thus has an unusually broad and solid foundation for the career which he selected. As a boy soloist he sang in St. Mary's Cathedral in Edinburgh, at the same time studying the violin for several years. He has sung with practically all the leading musical organizations in England and Scotland. In London he made great success in opera, both with the company at Covent Garden, under the baton of the late Dr. Hans Richter, and later with the Beecham Opera Company, from 1910 to 1914. He came to this country owing to the war conditions, and wherever he has appeared has received highly complimentary notices from the critics, as well as much applause from his hearers. He possesses masterly musicianship, rare richness of voice and dramatic ability, and he has a keen appreciation of his work. Upon one occasion he took the place of a soloist, at a few hours' notice, in an important concert, making an overwhelming success, with such an ovation from the audience that he was at once placed in the first rank of singers—where he belongs. "As an interpretative artist he has few equals," has been said of him by those who have listened to his singing.

Mrs. Maitland is a fine musician, having studied under celebrated teachers in London, Paris and Berlin. She will teach voice at the Lexington College of Music. She also plays her husband's accompaniments when piano accompaniments are used.

Mr. Beausang is a Swede, but came to this country in his youth, receiving his A. B. degree at Bethany College, Lindsborg, Kan. After graduating from the college, he went to Europe, where he studied with Herman Spiro and George Ferguson, but the war interfered with his appearing in opera as had been arranged. He returned here in 1914. That he is fully qualified for the position he will hold in Lexington is assured from the fact of his being associated with Mr. Maitland, who would never, under any circumstances, have any one who was not equal to the high standard he himself sets.

#### Melody Ballad

"In a recent notice of a vocal recital, I saw the term 'melody ballad' used. I had never heard it before and would like to know what is meant by it. It has a descriptive sound, but there must have been a reason for making use of the term."

In answer to the foregoing, it might be said that the title itself is in some respects the best answer to the question. However, it might be added that a ballad may be either sentimental, or dramatic, or even lyric. In combination with the word "melody," the ballad of course would be sentimental or lightly lyrical rather than otherwise. The term "melody ballad" was originated by Leo Feist, Inc., and possibly is best represented by such of their publications as "Sing Me Love's Lullaby," "Love, Here Is My Heart," "The Radiance In Your Eyes," "The Voice of Love," etc. Specifically speaking, a melody ballad is a light ballad in which the melody is the leading expression factor, in contradistinction to songs which lay more stress on atmosphere, characterization, and harmonic exploitation.

#### American Singers to Give Opera

Next Monday, September 23, the season of opera comique in English will open at the Park Theatre, New York. The Society of American Singers, composed entirely of American singers, as the name implies, will appear in opera comique, sung in English. The first week's repertoire includes "Mignon," "Daughter of the Regiment" and "Carmen," with Marguerite Sylva, Maggie Teyte, Riccardo Martin, Henri Scott and Yvonne de Tréville. Craig Campbell, the tenor, has been added to the Society of American Singers.

#### Elman and Namara for Hippodrome

Mischa Elman, the celebrated violinist, will make his first appearance in concert this season at the New York Hippodrome, Sunday afternoon, September 22. He will be assisted by Namara, soprano of the Chicago Opera Company.

## MUSICAL COURIER

### REFLECTIONS FOR SERIOUS PIANO STUDENTS

By Sidney Silber,

Head of the Piano Department of the University School of Music, Lincoln, Neb.

Life has its kindergarten, public school, high school and university classes. Your caliber is gauged by your ability to "make your grades"—and then use your knowledge for general service.

People who are impressed and overawed by diplomas, medals, titles and degrees belong to the class which is fooled most—or all—of the time.

Some one has said (facetiously, I take it) that if the Germans became the barbarians they have proved themselves in spite of the "musical atmosphere" of which they were thought to possess a world monopoly, we Americans should take no interest in creating and disseminating more of that article among ourselves. Might we not add (facetiously, of course) that with this atmosphere the Germans have possibly been prevented from becoming even greater barbarians than they are reported?

Don't try to become a musician because—some one thinks you will be successful. Do the thing for which you are fitted in life. If the inner urge be sufficiently strong you will be as successful as your natural and acquired endowments merit—all other things being equal.

Europeans discriminate and distinguish between the man and the artist. They presuppose, in fact, in the



SIDNEY SILBER,  
Pianist.

case of the imminent, that dual personality is a sine qua non of musical eminence. We Americans insist—and wisely—that the artist and the man be one and the same. It were better for art to be sacrificed than moral character.

Non-indulgence in tobacco and intoxicating liquors on the part of an instructor is no guarantee of high moral character or professional efficiency. However, excessive indulgence is a sure sign of eventual inefficiency.

A thoroughgoing musical education is more of a necessity in these days of American idealism than ever before. There is no substitute for music.

Another case of the moth and the flame—students who go prematurely to large centers.

If you do not exercise your sacred prerogative to think and choose for yourself while in the student stage, when will you ever begin to do so?

It is downright criminal ignorance and negligence for students to specialize in musical education before they have a broad and liberal outlook upon life.

To be a genius means to be fertile—spiritually, intellectually and emotionally.

There is something vitally wrong (incapacity is the name of the wrong) with the one who has no time or interest for anything outside of music study.

Just as the self starter has made the automobile a universal utility and necessity, so the independent thinking and acting student (all of them self starters) everywhere find a useful and valuable place in society.

Definition of the conservative in art: The man or woman who believes that everything worth while saying has already been said.

Mechanics have noticed that a machine is more efficient if not worked incessantly. Moral: Give your machine a rest once in a while.

The world stands ready at all times to hear the old messages delivered more efficiently than they have been in the past.

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## REVIEW OF NEW MUSIC

ARTHUR P. SCHMIDT COMPANY,  
BOSTON

"The Road's Lament," "Little Sister Rose-Marie," "To a Hilltop," "The Song of Brother Hilario," Four Songs by Ralph Cox

All of these songs are vocal and full of interesting melody. There are no relapses into declamatory recitation or any strivings after dramatic effects. The lyrical style is preserved throughout and the piano accompaniments are just full enough to support the voice properly. These new songs are plainly intended for the average amateur vocalist, though they might be suitable for the lighter parts of a recital program. This form of ballad has long been a favorite with the public and there is apparently no reason why these four songs should not enjoy a wide popularity.

CARL FISCHER, NEW YORK

"Poems of 1917," Leo Ornstein

These are ten new compositions for the piano which are to be extensively played by the composer at his forthcoming concerts. They are sure to raise a storm of controversy between the conservatives and the progressives in music, for the daring composer has written his descriptions of the great war according to his inclinations and inspirations without regard to Chopin, Schumann, and the rest of those who wrote ballads and descriptive music. The pieces are called "No Man's Land," "The Sower of Despair," "The Orient in Flanders," "The Wrath of the Despoiled," "Night Brooding Over the Battlefield," "A Dirge of the Trenches," "Song Behind the Lines," "The Battle," "Army at Prayer," "Dance of the Dead." They are the composer's op. 41, and were composed in Montreal. They are dedicated to Leopold Godowsky. The prelude to "Poems of 1917" consists of a verbal rhapsody by Waldo Frank more or less after the vague and emotional manner of the poems of Ossian. As the composer has published the prelude with the music, it is evident that he considers the words of Waldo Frank a fitting description of the music:

All the years of my life have been the years of my anguish. I was a child and I wept as the great laughing world spun against my will. And there came upon my little soul swift storms of despair when the world laughed no more but was black, and was a blow against me.

And I grew. I was a boy. My spirit went forth and was hurt. All of me became groping fingers that life crushed, and eager eyes that life blinded. I was a flower, then, bruised back to the hard earth from which I had pushed upward.

But still I grew, until I was a man. And it was my agony that grew, feeling upon all the world. This was my growing. And this was how I learned to speak. My pain yearned to know itself. My pain needed words and a name. All of my language was the song of my pain. And all of what I saw and heard was pasturage for my despair.

O how wide was the world of my pain! And how innumerable were the ways of my sorrow! For sorrow had come. I had spread upward. My knowing was a blossom of warm petals above a wracked black field. I had come to understand. I had come to sorrow.

The world was full of men. The world was a dread pent prison. All about were the walls of Mystery—the gay hard walls that could not be broken down. The walls of the Sky swung and cajoled and laughed. The walls of Birth were gray distant cloud swelling with the laughter of remembrance. The walls of Death were near and were a dancing maze of many colors. And when I looked at them they drew away and were deep black, and laughed. But all the walls were high beyond my thoughts and beyond my dreams; and within were men and women—all the men and women who had ever been and who should ever be. And I was one of them.

I was one of them; but I knew why the walls laughed. Understanding had come upon me like burgeoning on the bleak wood of a tree in this sad Spring. The years of my life had been years of anguish. Now I was a man and saw, a man and understood. I knew that the years of my life had turned to years of sorrow.

The men and women were angry together, and rended one another. They were prisoners.

I stood high upon the agony of the living and looked upon men, upon the pity of men who had love and who cast love away. This year, I was a man and looked about me. And I saw my brothers and my sisters, they who in all the common blackness of their lot had only love, and who hated each other. And the laughter of our Prison was clear to me. So the years of all my life shall be years of my sorrow.

Such are the words and so is the music. The composer has discarded the natural sign altogether in his accidentals. He says that the accidentals affect only the notes before which they appear. By this method the composer has simplified the appearance of the page. There are no key signatures whatever.

OLIVER DITSON COMPANY, BOSTON

"To a Highlander," Lily Strickland

This fine song has had the seal of public approval placed upon it through the singing of Arthur Hackett, who won so much applause by it when singing the song in manuscript that the publishers feel confident it will be much in demand now that it is available for both low and high voice. Lily Strickland apparently has the ability to feel at home in the national styles of many lands in turn. She does not merely imitate from outside the various manners of Japanese, Indian, American negro, Scotch and other styles, but becomes for the time being a natural exponent of the manner. In this new song, "To a Highlander," there is unquestionably to be found the atmosphere of Scotland. The song is a Scotch song, pure and simple, and it has a perfectly natural melodic flow that would befit a folksong. The piano accompaniment is full in sound without being difficult.

G. SCHIRMER, NEW YORK

Three Ancient Breton Canticles, Paul Ladmirault

They are called "Esprits heureux du Paradis," "Nous l'implorons avec amour," "O Sainte Mère de mon Dieu," and they have been edited for use by the Musical Art Society, of New York, by Dr. Frank Damrosch. They consist of short solos and chord movements with organ or harmonium accompaniment. Apart from the interest now taken in all things French, these Breton canticles have an old world charm of their own. They were written long before the war and they will endure long after it without becoming generally popular with the masses. They are select works for a select choir.



ADELAIDE GESCHEIDE,

The Miller Vocal Art-Science exponent, snapped at Lake Tarleton, where she passed part of the summer. Miss Gescheide resumed teaching at her Carnegie Hall Studio on September 9.

## Klaire Dowsey Booked for Busy Season

Klaire Dowsey has been filling a number of engagements booked for her in the Berkshires by Julian Pollak, her manager. These appearances were received with enthusiasm by her audiences, as on many occasions she had to sing, in addition to her scheduled number of songs, as many as ten encores.

Miss Dowsey at present is busy preparing her program for this season. She is booked for a concert tour in the United States and Canada, under the personal direction of Mr. Pollak. This opens with a song recital in Granby, Quebec, on October 15, followed by a joint recital with Albert Hurley, pianist, at His Majesty Theatre in Sherbrooke, Quebec, on October 17, and in Rock Island, Quebec ( Haskell Opera House), October 18.

Before leaving for her concert tour in the United States, Miss Dowsey will appear at the League Building, Flushing, Long Island, October 30, and at the Y. M. H. A. in Brooklyn, October 31.

The personal charm of this talented young soprano, added to her artistic merit, has won her a host of friends among music lovers.

## Harold Land's Services Appreciated

The Stockbridge (Mass.) branch of the American Red Cross has presented to Harold Land, baritone, a complete outfit of navy clothes as a token of appreciation of the artist sailor for his generosity in giving freely of his services in recital for that particular branch.

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